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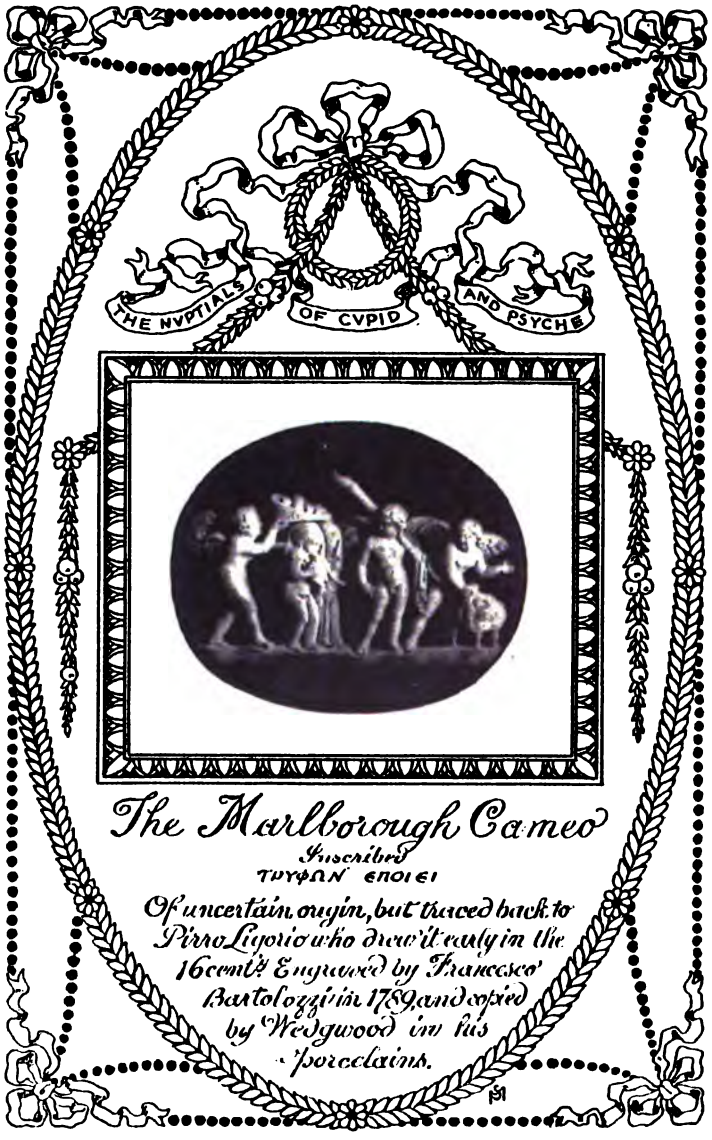


*The Marlborough Cameo*

*Inscribed*
ΤΥΨΩΝ ΕΠΟΙΕΙ

*Of uncertain origin, but traced back to Pirro Ligorio who drew it early in the 16cent^y. Engraved by Francesco Bartolozzi in 1789 and copied by Wedgwood in his porcelains.*

J. ATKINS NOYES,
CAMBRIDGE, MASS.

# The Writing Table of the Twentieth Century

BEING AN ACCOUNT OF HERALDRY, ART, ENGRAVING & ESTABLISHED FORM FOR THE CORRESPONDENT

BY F. SCHUYLER MATHEWS

AUTHOR OF THE BEAUTIFUL FLOWER GARDEN, FAMILIAR FLOWERS OF FIELD AND GARDEN, FAMILIAR FEATURES OF THE ROADSIDE, FAMILIAR LIFE, ETC., ETC., ETC.

WITH OVER THREE HUNDRED ILLUSTRATIONS BY THE AUTHOR AND THE HERALDIC BLAZONRY OF MORE THAN FIVE HUNDRED COLONIAL AMERICAN FAMILIES

BRENTANO'S : : NEW YORK • U•S•A
1900

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# Introduction.

THE opening of the twentieth century brings us face to face with several facts which some of us are rather too conservative, perhaps, to acknowledge with that magnanimity which is characteristic of the American. One of these facts is that we are industrially and socially a competent people, but we do not act as if we believed we were. I am aware of the fact that we do not often express this belief in general conversation, and it would be proper to admit that we are not, as a people, so overwhelmed with modesty that we habitually underestimate our own ability.

We also fail to fully inform ourselves, at times, and, as a consequence, are not wise in our judgment; this is another fact we have to face. The "Oregon" surprised us by her splendid sail around the southern continent, but I doubt whether her builders were at all surprised. The suddenness of the "Merrimac" incident, the breathless advance upon Santiago, the almost instant destruction of the two Spanish fleets, these events astonished us as much as they did foreigners; but there was no need of it, we should have remembered the old "Monitor's" brave fight, and also remembered the resolute words of Captain Coffin, who, as he was towing the remarkable craft, in the midst of a threatening storm, to her fighting ground, replied to those who advised him to put into a near port for safety, —"I'll proceed if we all have to go to the bottom together."

There is a time when an American must act independently, and must shoulder his own responsibility without listening to advice. Now this rule I firmly believe applies quite as well to our social life; we have no excuse for yielding to the prejudice and conventionalities of the Old World; the time has come when we must apparently stand by republican ideals. We are at liberty to take anything from old-world customs which may prove for our good, but we are not at liberty to appropriate anything else. Circumstances alter cases, and we must admit that our environment in America is distinctly different, socially as well as geographically, from that of the English, French, or German peoples; but this fact in no wise exempts us from certain irrefragable social rules which are founded upon simple Christian courtesy. There is no reason, for instance, why an American should curtail established formalities connected with the visiting card, and the note or card of invitation; but he does so to a surprising degree, and one wonders whether the estimable friend is suffering from an acute attack of economy or indifference. He is surely not copying foreign custom, nor is the omission characteristic of American independence, because that would discount both the quality and dignity of the latter.

There is, indeed, a lofty quality to our social as well as political independence. Our mode of life is adapted to convenience, and we do not allow ourselves to be hampered by tradition. Ours is a life in which innovation, not conservatism, is the rule. Hence, even in so small a matter as orthography, we do not propose to spell *honor* with a *u*, and *program* with *me*; we can afford to prune away all uselessness, whatever its nature; but we *never* could be justified in pruning common courtesy.

It is not true to say in excuse of such a want of courtesy that this, that, or the other thing is never omitted in "polite society"; we deceive ourselves! There are count-

less blunders committed in every separate phase of society in America, whether through ignorance or not it would scarcely be worth while to demonstrate. If we Americans do not do things as nicely *as they can be done*, it behooves us to mend our manners as quickly as possible; it is from no lack of ability that we fail to do the best, and we need not copy foreign manners.

Diplomatic etiquette in Europe appoints French as the Court language; we have no Court, and we are under no obligation to conform to Court etiquette. In that regard, at least, our national manners are independent and exempt from criticism. I hardly think we can plead correct form and fashion in support of many details of a foreign flavor which enter into our social intercourse. Sooner or later we will absorb the last thing that is good in foreign form, and then with everything else it will be remodeled to fit American needs. Ultimately we shall adopt our own form and establish our own standard, and we might as well understand now, that the intelligent social forces at work in this great republic are not likely to be guided by a clique of "four hundred," who have set themselves rigidly to the task of copying foreign conventionalities.

For that reason the following pages are marked by an avoidance of everything useless to our needs and belonging to old-world principles. It is scarcely necessary to add that the book is a plea for American originality, and an urgent appeal for the patronage of those estimable products of home industry which should properly furnish the American writing table of the twentieth century. It must also be apparent that it would have been impossible for me to gather together so much material of an authentic character without the assistance of many who took a kindly interest in the work. I am indebted to the attendants of the Boston Public Library for their most courteous attention, and for the prompt way in which valuable

books were placed at my disposal for consultation. I am also indebted to Mr. Edward Robinson of the Boston Art Museum for his assistance, and for the privilege of photographing the antique coins and gems. To Mrs. Alan Van Rensselaer Strong I am indebted for the interesting copy of the Van Rensselaer arms, and to Mr. Will Bradley for the examples of his quaint designing. Without the help of the Messrs. Crane, the famous paper makers of historic Dalton, Mass., I never could have so thoroughly investigated the manufacture and merits of American writing papers.

As regards the various well-known and high authorities consulted I must gratefully acknowledge the assistance received from the works of Sir Bernard Burke, and the authoritative volume on armigerous English families by Mr. Fox-Davies, as well as the beautiful work on Heraldry by Messrs. Woodward and Burnett. For copies of many of the beautiful bookplates by modern artists I am indebted to *The Studio*.

Regarding Heraldry, I must insist that we can not reject it on republican principles. We can not repudiate our ancestors, and it must not be forgotten that if we go back about three centuries or so we find one who was not American, but who bore a coat of arms.

Whether he bore it justly or not is no matter which I propose to discuss: in the words of the diplomatic old Scotchman, I would reply to such a question, "Sattle that for yersel', mon." In London the College of Arms decides all such questions as far as it is able, but its authority does not extend beyond English shores.

It would, however, be perfectly proper and just for me to say that the opinions expressed in that division of this book entitled Heraldry are in no wise founded upon those of the English authorities quoted above; the point of view is distinctly American, as follows:—

# Coat Armor in America

FOR Americans, coat armor may be considered a sort of national inheritance, because of its close relationship with history, genealogy, and art. We have nothing whatever to do with it so far as its essential principle is concerned; that is a thing which long years ago lost all its vitality in the formation of this great Republic.

To separate the coat of arms from the principle in which it has had its origin is to invite both criticism and protest from those who insist upon an adherence to antiquated customs. Naturally the English might say to us, "You have no right to coat armor, because you renounced everything connected with it when the Declaration of Independence was signed."

Precisely so, we have done this in the truest sense of the word; our laws ignore the very existence of such a thing as coat armor. But the nation, the state and the city have assumed seals the character of which is absolutely heraldic. There is no need to apologize for the assumption. Even if we had chosen to take a lion passant for our national escutcheon, it would still have been a republican and not a royal lion. Our connection with the whole principle of *aristocracy* as represented by the coat of arms is completely severed, but we have not yet severed our connection with our ancestors! For some worthy person in the old country to claim an exclusive possession of a particular lion or eagle, and say that we have no right to it, is plainly a matter involving the point of view. Neither in this country, nor in any other, is there a law which may dispossess us of the eagle, or any proof that it is exclusively possessed by anyone else. It is absurd, therefore, to say, that an American has no right either to an eagle or a coat of arms. That is at least the American point of view, and it is *de facto* the only correct one.

Now, it is a very natural question for one to ask why a citizen of this great Republic should assume a coat of

arms when he ignores what he chooses to call its defunct principle. It seems a very inconsistent thing to do; but let us inquire into his motive. At most he has the arms stamped upon his stationery, printed upon a book-plate, and painted upon a wall or window. He has not recorded the design in the registrar's office, it is valueless as an indication of rank, it will not avail to give him an entrance into society, and it is no voucher even for his character as a gentleman. But at the same time, as it is a thing which commanded the respect and reverence of his ancestors, he naturally respects it also, and is not disposed to bury it because it happens to represent an ancient and decayed aristocracy. He is quite willing to bury the aristocracy, but not the coat of arms! It does not matter in the least whether the London College of Arms recognizes his right to the relic or not. One thing he knows and rejoices in, the strange device he beholds is the same as that which appeared upon the ancient fields of Crecy, Agincourt, or Bosworth, with his ancestors, and they saw and followed, if they did not actually carry it upon their own shields.

For any one to assume a coat of arms in this country in accordance with the old principles, and under the established English code, is manifestly impossible. No one can either legally or illegally bear coat armor here. Those of us who would assume arms under the English law must practically become British subjects; there is no half-way course. The individual who endeavors to urge the propriety and acceptance in this country of the English law and system must eventually discover himself in the awkward position of a rider astride of two horses which he cannot possibly keep abreast!

It appears, then, that we are not obliged upon principle to reject coat armor, nor do we need to accept it on any other ground than that of either art or sentiment. We cannot throw it away, for it is too closely connected with

the arts. We cannot ignore its historical interest, because our common ancestors were too intimately associated with it. The fact is, we have arrived at a time when we must acknowledge its true value or admit that we are the victims of an unreasonable prejudice.

It is a patent fact that the connection between coat armor and American families is somewhat attenuated. A great many claim arms, but few can show proofs sufficient to meet the requirements of the English law. At the same time it is true that Sir Bernard Burke has most considerately given full credence to many American genealogies where the premises might have been rudely shaken up by a lawyer. It is far from remarkable that there should be broken links in the chain of evidence of American descent as far back as the first half of the turbulent seventeenth century; and it should occasion no surprise to one who is familiar with the unsettled state of English society in the time of Oliver Cromwell to find that between the Puritan, the Quaker, parliament, the king, and the uprising commoner, law and order, especially as they applied to the records of armigerous families, were brought to the verge of chaos. As a consequence many of those who might have been entitled to bear arms neglected to record the right, others assumed them without proper authority, and still others for political or religious reasons renounced them altogether. Besides these there were a very large number of persons whom Oliver Cromwell actually dispossessed. The truth is, the heralds of that period could not perform their duties with any considerable degree of completeness, and, as a result, the records of the College of Arms were so defective that the less one attempts a defense of them *in statu quo* the better.

In this new country, too, we must make a full allowance for the imperfect records of those who were evidently connected with distinguished families in England, but

failed to leave us anything more tangible than tradition to establish the fact. But that is less surprising when we note the spirit of self-reliance and independence which manifested itself so early among the colonists. There was no reason why they should cling to coat armor in a new country where class privilege was rapidly on the wane; without the immediate presence of the king and his peers, social privilege and distinctions languished. But if titles were few in the early days of the colonies, the names of distinguished old English families were not, and that in itself is a very significant fact. We can never know how many members of titled families came to this country in the time of Oliver Cromwell who were dispossed by him; nor when Charles II ascended the throne, after the brief life of the Commonwealth, would it be expected that he would distribute many armorial favors among the privileged class on this side of the Atlantic. Some wise judge in this country has also significantly said that all our English ancestors of the seventeenth century who could read and write were *unquestionably* gentlemen, and not yeomen! But it is evident that the gentry and yeomanry of England cannot be arbitrarily separated

After all, English coat armor, nowadays, is resolved to a badge of honor rather than sustained as the insignia of a privileged class, and naturally so, because the latter is not absolutely exclusive. In this respect, therefore, the English aristocracy is advantageously distinguished from the aristocracy of other countries. Macaulay says of it: "It was constantly receiving members from the people, and constantly sending down members to mingle with the people. Any gentleman might become a peer. The younger son of a peer was but a gentleman. . . . Pedigrees as long, and escutcheons as old, were to be found out of the House of Lords as in it. There were new men who bore the highest titles. There were untitled men well known to be

descended from knights who had broken the Saxon ranks at Hastings and scaled the walls of Jerusalem." Indeed it is perfectly apparent that English law was so far sensible in olden times that it considered good blood in no respect especially and exclusively connected with the peerage; and to-day civil and social liberty, as a consequence, are enjoyed equally by esquires, farmers, and storekeepers. To quote Macaulay again: "The knight of the shire was the connecting link between the baron and the shopkeeper. On the same benches (in parliament) on which sat goldsmiths, drapers, and grocers . . . sat also members, who, in any other country, would have been called noblemen, hereditary lords of manors, entitled to hold courts and to bear coat armor, and able to trace back an honorable descent through many generations. Some of them were younger sons and brothers of lords, and others could boast of even royal blood."

It seems as though we were forgetful of the fact that England's aristocracy is quite as democratic as her democracy is aristocratic, and that coat armor is not related to either condition. But it is quite evident that the contest always waging between the champions of aristocracy and those of democracy has been instrumental in dragging the poor battered shields of our ancestors upon a field of battle where they never belonged! In other words, it is perfectly plain that the time-honored escutcheon is no defense for the social pugilist. The time has come when we must estimate coat armor at its true value, and as soon as we shall do that, remembering that it has been inseparably connected with the history of our growth as a great people, we shall take the first step toward breaking down a foolish and ungenerous prejudice against it. We do not pride ourselves upon an aristocratic ancestry, but we *do* take a most commendable pride in our common Anglo-Saxon ancestors, and the time has come when we are discriminat-

ing enough to believe that they were made of pretty good material or they never would have produced a race which is fast taking the reins of the government of the whole world into its hands.

There is one really good point about coat armor in England: it cannot possibly be construed as a mark of distinction for so invidious a thing as caste, and of late years attempts to protect even its exclusive character by legal proceedings have become more and more distasteful to the English people. Years ago heralds used to traverse the old country and compel those who could not show a just title to arms to abjure the same, and submit to some humiliating denouncement by the public crier in the market place. To-day it would be difficult, if not impossible, legally, to dispossess one of coat armor borne without authority.

In this country we estimate a coat of arms as lightly as we do a monogram or a water-color sketch; arms and the man are separated! A man is distinguished for what he is, not for what he assumes to be. There are a great number of Americans who are directly descended from the English royal families; their names are upon record, but it does not appear that they presume to be distinguished otherwise than as simple American citizens.

The growth of a new aristocracy the higher law of which is absolute moral and intellectual superiority in the individual, both in this country and England, is in unmistakable evidence. The old aristocracy is being pushed against the wall. In no regard is this fact more perfectly demonstrated than by the results of the recent Spanish-American war. It was *quality*, not quantity, which was the irresistibly strong factor on the winning side, and it was that which brought overwhelming defeat to Spain, whose proud aristocracy at one time ruled the better part of Europe.

Regarding the coats of arms which have been selected for this book from an exceedingly long list of authentic examples, it would be just to say that the selection is of necessity a limited one, and although in nearly every case the families chosen are those possessed of documentary and other evidences of a true inheritance, there are numerous families not mentioned here which have a like possession.

As we are likely to be most interested in the shields of our common, ancient ancestors, it is sufficient to call attention to the fact that the selection has been made with this idea primarily in view.

F. Schuyler Mathews.

El Fureidis, Blair, Campton, N. H.,
September 1899.

# Part 1

# Heraldry

## Chapter I

# First Principles of Heraldry

IF Heraldry is to be relegated exclusively to a position among the arts, as I am sure it must, in the immediate future, the change will furnish us with no excuse for disregarding its spirit; we may be at liberty to ignore the original purpose which it served, but we cannot consistently ignore the rules by which it is governed.

It is a common practice in this country, I regret to say, to disobey these rules without a serious thought of the consequences. For instance, a lady bears on her note-paper a crest, helmet, motto or shield, as if she were a full-fledged Valkyrie! That is all wrong, it is absolutely inconsistent with the principle of coat-armor, even though the lady accepts the latter simply on the ground of antiquarian interest, for her to bear any warlike emblems. Whatever insignia she adopts should be borne within a lozenge or an ellipse; her *husband* carries the

shield, helmet and crest, and he alone can indulge in a war-cry — which is really what the motto is!

Nor is it possible for a gentleman to display any other than a certain restricted kind of arms; otherwise he might be mistaken for something more than he is — a king, we will say, or a peer of the realm.

It must be remembered that Heraldry is not a thing made up of signs and symbols devoid of an exact meaning; it has something to say, and its method of expression is perfect. It developed into a complete system early in the fourteenth century (a period of the most excellent mediæval art), and immediately afterward it advanced to the condition of an exact science. It is not possible, therefore, to break any rule of Heraldry without perverting its meaning.

The College of Arms of London was incorporated in 1483, in the reign of Richard III. At that time the entire arms of the British Kingdom were placed under its supervision and control, accurate accounts were taken of all and adjusted so as to avoid duplication, and none were allowed without authority. Heralds were also sent throughout the kingdom every twenty or thirty years, and a complete genealogical record was in this way established and maintained.

The term *arms* is derived from the shield and the devices displayed upon it, which, in the middle ages, served to identify the noble on the field of battle. He bore them just as a soldier nowadays bears his medals of distinction.

The term *coat-armor* is derived from the simple fact that heraldic devices were embroidered on the surcoat. This garment was worn over the armor especially at the times of the great tournaments.

The term *blazon*, now meaning a word *description* of coat-armor, is derived from the German *blasen*, to blow.

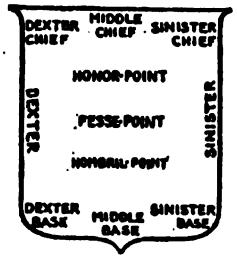
It was customary in olden times for the herald to blow a trumpet and then announce a Prince, Knight, or Esquire by his armorial bearings; for contesting Knights at battle or tourney, with helmets closed, were difficult if not impossible to recognize.

A complete coat of arms comprises the shield, helmet, crest and wreath, mantling, supporters (if there are any), and motto. The design of the shield with its accessories, is variable according to the period in which the coat of arms happened to be painted; the nature of the rendering of the arms is, therefore, of no importance aside from the hereditary character of the arms. In other words, if we correctly follow the *blazon* we may render the design in any way we please.

The blazon is strikingly systematic; that is a good thing; first is mentioned the field color, or variation of it; second, the honorable ordinary (see chapter on honorable ordinaries), third the minor charges upon the field, fourth the minor charges upon the ordinary; and lastly (if there is one) the bordure with its charges, or the canton with its charges. Words are *not* repeated; if the field color is *azure* and a charge upon an ordinary is *azure*, the charge is blazoned *of the field* or *of the first*. First, second, third, or fourth, apply respectively to the tinctures as they occur in the blazon in that order. Numbers are always *spelled* (unless referring to the quarters of the shield, like 1 and 4 or 2 and 3) and *never* repeated. If there are three *martlets* and just as many *bezants*, the blazon will say *— and as many bezants.* An honorable ordinary is always mentioned as *between* when it stands between several minor charges on the field of the shield. Furthermore, the horizontal arrangement of these minor charges is always specified, thus; four, three, two, and one, or *vice versa.* For all other arrangements, the blazon if it is correct, is *absolutely specific:* it cannot be ambiguous with-

out being hopelessly defective and exposing the carelessness or ignorance of the writer. Again, punctuation marks must be few, and used preferably to separate *divisions* of the blazon, *not* sentences.

But I have been particular in the following progressive explanations to illustrate every phase of the blazon; what I may say which seems abstruse now, will become quite plain hereafter, so it should not be difficult, shortly, for us to interpret the rather quaint and obscure language of heraldry.



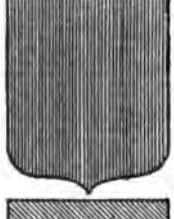

The surface of the shield is called the *field* and upon this the various devices are placed which are called *charges*. This field of the shield is divided into nine different positions, and it is important to remember that the right and left sides relate to the bearer of the shield who, of course, is supposed to be behind it. Consequently, for the observer, the right and left sides are reversed. There are certain degrees of rank, also, assigned to different positions on the field; the dexter (right) side is considered more honorable than the sinister (left) side, and the chief more honorable than the base.

TINCTURES. In olden times the shield was decorated with different metals, colors, and furs; these were called tinctures, which, when they were not shown in their natural colors, were signified by a series of lines or dots. The use of this system, when coat-armor is represented in monotint, is an absolute requisite in heraldic designs. Anything represented in the full colors of nature is blazoned *proper*, or *ppr.*, but the metals, colors, and furs, are distinguished apart as follows:

**OR.**
Gold or
Yellow.

**ARGENT.**
(Arg.)
Silver or
White.

**AZURE.**
(Az.)
Blue.



**GULES.**
(Gu.)
Red.

**VERT.**
Green.

**PURPURE.**
(Purp.)
Purple.

**SABLE.**
(Sa.)
Black.

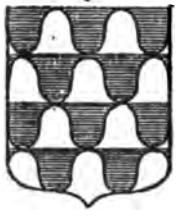
**ERMINE.**
White or
Argent.
Black
Pattern.

**ERMINES.**
Black.
White or
Argent
Pattern.

**ERMINOIS.**
Gold.
Black
Pattern.

PEAN. Black. Gold Pattern.

VAIR. Silver and Blue. Bell-Shaped Figures. (Angular or Curved.)



VAIR. (Curved Figures.)

COUNTER VAIR. Silver and Blue Figures the same as Vair, but point to point and base to base. Other tinctures in this pattern are called Vairé.

POTENT. Silver and Blue T Figures set like Vair.

COUNTER POTENT. Silver and Blue T Figures set like Counter Vair.

## PARTING LINES

The Shield is also divided, or parted, by certain absolute lines when more than one tincture is employed to cover its field. From this method of parting the terms "Per pale" and "Per fess," etc., are derived.

PHILLIPS

The division *per Pale*, perpendicular, is illustrated by the arms of the Phillips family of this country. The blazon is, per pale az. and sa., within an orle of fleur-de-lis arg. a lion rampant erminois ducally crowned and holding between the paws a mascle or, a canton ermine. The nature of the orle, mascle, and canton, are explained farther along.

An excellent and simple example of a division of the field *per pale*, showing also the contents of the shield counter-changed, that is, metal and color interchanged reciprocally, appears in the arms of the Alexanders, which are, per pale arg. and sa., a chevron, and in base a crescent all counter-changed. There are representatives of this family in this country. Also the American family of Hunt, bear, per pale arg. and sa., a saltire counter-changed.

ALEXANDER

HUNT

The division *Per fesse*, horizontal, is illustrated by the arms of the Stuyvesant family of this country. The blazon is, per fesse or and gu., in chief a hound following a hare, in base a stag courant, all ppr. and contourné. The last means passing each other; i. e. facing in opposite directions. Courant is running full speed.

STUYVESANT

The division *Per cross* or *Quarterly* is illustrated by the arms of the famous Hohenzollern family of Germany which are, per cross sa. and arg.; and by the Henshaw family, U. S., which are quartered with those of Houghton. The blazon is, Quarterly; 1–4 arg., a chevron between three heron-shaws sa. for Henshaw; 2–3 sa., three bars arg. for Houghton. (See next page.) The divisions are indicated in the order of occurrence exactly as one reads. In *Quarterly* of eight, four divisions, 1, 2,

HOHENZOLLERN

HENSHAW-HOUGHTON

3, 4 are above the fesse line, and the others, 5, 6, 7, 8 below it. The division called *Quarterly quartered* is simply the quarter again quartered; in contradistinction to this a division *not* quartered is called a grand quarter.

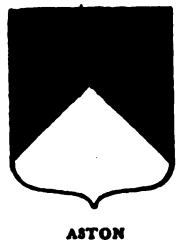
The division *Per bend* is illustrated by the arms of Crane, which are, per bend or and az. These are borne by an English family with representatives in America.

CRANE

The division *Per saltire* is illustrated by the arms of the family of Redinghurst, England. The blazon is, per saltire or and az.

REDINGHURST

The division *Per chevron* is illustrated by the arms of Aston, which are, per chevron sa. and arg. It should be remembered that the tincture which is in the dexter chief position, *uppermost*, takes precedence in the mention by the blazon. This is a rule which one is perfectly justified in following, through numerous correct examples of ancient heraldry. Any lack of agreement, on this point, between the blazon and the painting, is a sure indication of error in either the one or the other.

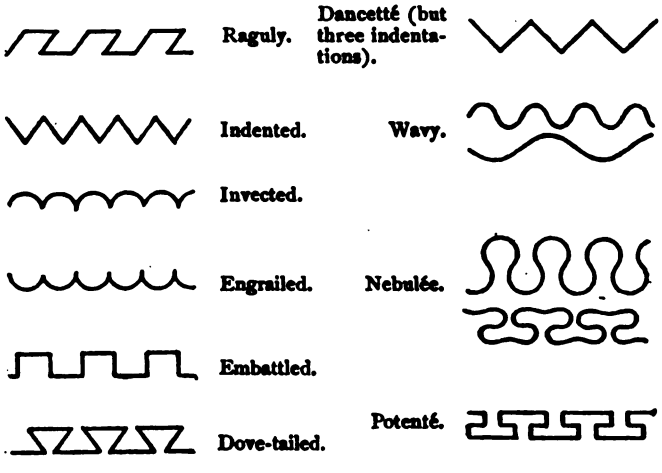


ASTON

These divisions are often defined by parting lines of diverse patterns which contribute largely to variety in the appearance of the shield, and greatly enhance its decorative character.

## ORNAMENTAL PARTING LINES.

The parting lines may be plain or ornamental; various forms of the latter are used. These are: —




The following shields show the practical application of ornamental lines.

HICKMAN

Per pale indented arg. and az., is the coat of the Hickmans, Earls of Plymouth.

BOYLE

Per bend embattled arg. and gu., is the coat of the Irish family of Boyle.

Per fesse dancetté erm. and sa.

## HONORABLE ORDINARIES.

The Ordinaries are divisions of the field arranged on the principle of the parting lines, which were ordinarily in use as the simplest of heraldic devices, and they are presumed to have had their origin from the pieces of wood or metal which crossed the shield to strengthen it, or from the belt or scarf worn over the armor. They may be defined by either straight lines, or any of the ornamental ones. There are nine Honorable Ordinaries as follows:—

UNITED STATES

THE CHIEF. Occupies one third of the shield at the top, and is considered the most honorable ordinary, because it shows only one dividing line on the shield, and occupies the head position. It may be borne in combination with most of the other ordinaries. The United States bear, paly of thirteen gu. and arg., a chief az. There should be

no stars on the chief. The stars form the crest.

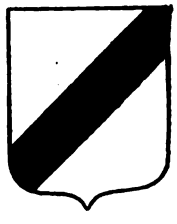
THE PALE. Occupies one third of the shield in the centre. It typifies the pales of wood used by the Crusaders. The Pale is of infrequent occurrence in heraldry. It appears, however, in the arms of the French Republic, and in the arms of the Nicholson family of this country, which bear, erminois, on a pale sa. three martlets or.

NICHOLSON

THE BEND. Occupies one third of the field when charged, but only one fifth when plain. It is said to represent a shoulder belt or scarf. Two uncharged bends may appear on one shield. The Hayward family in this country bear, gu., three lions passant in pale arg., over all on a bend sa., three mullets or. I have rendered gules in white for greater distinctness.

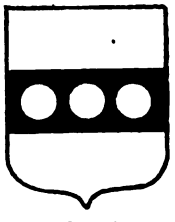
HAYWARD

THE BEND SINISTER. The reverse of the Bend. This is sometimes erroneously called Bar Sinister. The family of Benigni, Rome, bear, arg., a bend sinister sa., also in the arms of Paul Revere there is a sinister bend. (See Colonial and Modern Engraving.)



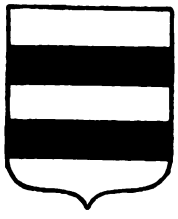
BENIGNI

THE FESSE. Occupies one third of the field in the centre, horizontally, and represents a girdle round the armor at the waist. The old family of Penn of Pennsylvania bear, arg., upon a fesse sa. three plates.



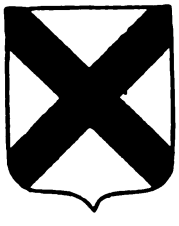
PENN

CAMERON



LE BARBIER

THOMAS



MAXWELL

THE BAR. Occupies one fifth of the field, and may be placed in any part of it except absolutely in the chief or the base. It is never borne singly alone, and a greater number than four should not appear on one field. The Scotch family of Cameron, which is well represented in this country bear, arg., three bars gu. The Houghton family bear, arg., three bars sa.

When two bars alone appear on the field they invariably occupy a middle position. Arg., two bars sa. is the coat of the Le Barbiers, Marquises of Kerjan, Brittany.

THE CROSS. Occupies one third of the field when charged, and one fifth when plain. The American family of Thomas bear, arg., upon a cross sa. five crescents of the field.

THE SALTIRE (St. Andrew's Cross). Occupies one third of the field when charged, and one fifth when plain. The Scotch family of Maxwell, with many representatives in this country bear, arg., a saltire sa.

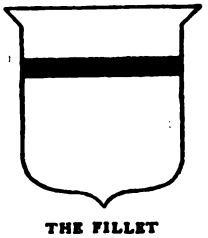
THE CHEVRON. Occupies one third of the field when charged, and one fifth when plain. It is said to represent a war saddle by some, and roof rafters by others. It may occupy the field in *different positions.* Two may appear in company, or one may be combined with

a chief. A certain family of Wheeler in this country bear, or, a chevron between three leopard's faces sa.

WHEELER

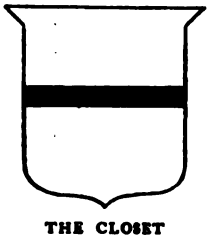
## DIMINUTIVES.

The Honorable Ordinaries, with the exception of the fesse, have what are called diminutives which hold relatively the same positions on the field. The ornamental lines may be used for them. The diminutives are practically the ordinaries variously reduced in width; they are named as follows:—



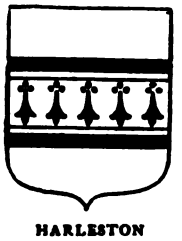
THE FILLET

THE FILLET. Diminutive of the chief, is one fourth of the chief and always appears in the *lowest* fourth part. There are few, if any, instances of its use in English heraldry.



THE CLOSET

THE CLOSET. Diminutive of the bar, is one half of the bar.



HARLESTON

THE BARRULET. Diminutive of the bar, is one fourth of the bar. A fesse or a bar is often cotised by barrulets. The arms of Harleston are, arg., a fesse ermine, cotised sa. The term cotised, broadly applied to a fesse, bar, or bend which is bordered with narrow bands, is derived from the *cotise* described on the next page. Barrulets are frequently grouped in pairs; they are then called "bars gemelles." The arms of Huntercombe are ermine, two bars gemelles sa. (The bars are often gu.)

HUNTERCOMBE

THE PALLET. Diminutive of the pale, is one-half of the pale; it may be borne in any vertical position on the field, and generally appears in threes. The Spanish family of Quesada bear, arg., three pallets erminois. Erminois is rendered in ermine for distinctness.

QUESADA

THE ENDORSE. Diminutive of the pale, is one fourth of the pale; it is generally borne in pairs and often accompanies the pale, one being placed on either side of it, as in the arms of Belasyse, Earls of Fauconberg, which are arg., a pale, engrailed, endorsed sa.

BELASYSE

THE BENDLET. Diminutive of the bend, is one half of the bend and generally appears in threes. The arms of the descendants of George Cooke of Cambridge, Mass., are, sa., three bendlets arg.

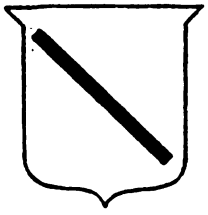
THE COTICE. Diminutive of the bend, is one fourth of the bend, and is borne in pairs, generally in company with the bend, one being placed on either side of it. The arms of Harley, Earl of Oxford are, arg., a bend cotised sa.

COOKE

HARLEY

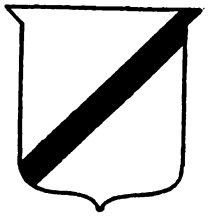
THE RIBAND. Diminutive of the bend, is one fourth of the bend, but its ends are couped, i. e., cut

off so they do not touch the edge of the shield. The arms of Abernethy on page 48 are the only available ancient example of the riband.



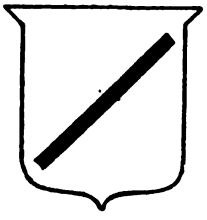
THE RIBAND

SCARP. Diminutive of the bend sinister, is one half of the bend sinister.



THE SCARP

THE BATON. Diminutive of the bend sinister, is one fourth of the bend sinister, and is couped. It generally denotes illegitimacy; the descendants of a king or prince may blazon the baton *or.* or *arg.*, but all others must blazon it in colors.

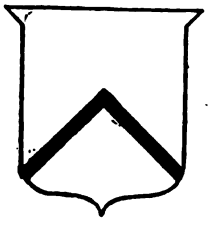


THE BATON

THE CHEVRONEL. Diminutive of the chevron, is one half of the chevron. Three chevronels are usually grouped together. Sir Walter de Manny bears, or, three chevronels or chevrons sa.

THE COUPLE-CLOSE. By many heralds considered a diminutive of the chevron, and by others estimated as only a subordinate charge, is one fourth of the chevron; the latter is often cotised by couple-closes.

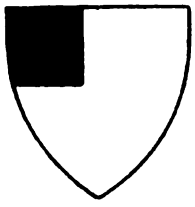
DE MANNY



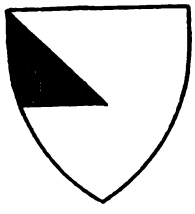
THE COUPLE-CLOSE

SUBORDINARIES.

There is still another series of devices in addition to the Honorable Ordinaries and their



SUTTON



DE CLUSEAU

MORTIMER

BALLIOL

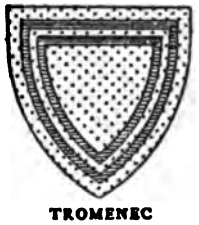
diminutives, called Subordinaries, with which the ornamental lines may be used. They are as follows: —

THE CANTON. Sometimes called a Quarter. A square in the dexter chief (unless otherwise specified) without any determined size. The only subordinary that can surmount the bordure. It is generally borne over all the charges of the field, and in blazoning, it is mentioned last. The arms of Sutton (Lord Lexington) are, arg., a canton sa.

THE GYRON. A triangle formed by the upper half of the bend and the dexter half of the fesse. It is borne singly, or six to twelve of them cover the whole field. It is of Spanish origin and is of frequent occurrence in Scottish arms. The arms of De Cluseau in Limousin are, arg., a gyron gu.

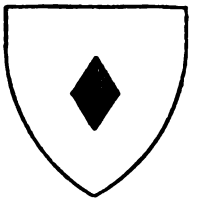
THE INESCUTCHEON. A shield in the centre of another. Generally borne by the husband of an heiress (to a coat of arms). More than one on a shield makes it rank as a common charge by the name of escutcheon. The arms of the old Mortimer family are barry of six or and az., on a chief of the first, two pallets between two gyrons of the second, over all an inescutcheon arg. There are representatives of the Mortimer family in this country.

THE ORLE. A band one fifth of the distance from the edge of the shield. Gu., an orle arg., was the blazon of arms born by John Balliol. Minor charges may take the position of the orle, and are then said to be *in orle* or *an orle of*. See the Phillips arms previously given.



TROMENEC

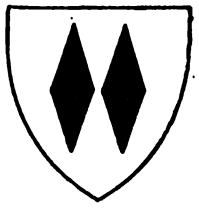
THE TRESSURE. Regarded as a diminutive of the orle. It is always borne double, and appears in the arms of Scotland, ornamented with fleur-de-lis, and is blazoned a tressure fleury counter-fleury. Or, a tressure az. is the coat of Tromenec of Brittany.



SCHWERIN

THE LOZENGE. A diamond figure. It is commonly employed to carry arms for a lady. As it is a rule that a lady must not bear armorial accessories of a warlike nature, the shield, helmet, crest and motto in her case are discarded, and her insignia is carried within a lozenge. The Prussian Count of Schwerin bears, arg., a lozenge gu.

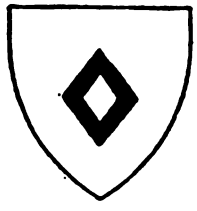
THE FUSIL. An elongated diamond figure. The Champney family of county Devon bear, arg., two fusils in fesse gu. There are American representatives of this family.



CHAMPNEY

THE FRETTE. Composed of a bendlet, scarp, and mascle interlaced. Arg., a frette sa., was the coat of the Tollemaches.

TOLLEMACHE



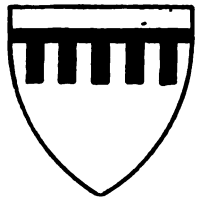
LOHEAC DE TREVOASEC

THE MASCLE. A lozenge *voided*, i. e., perforated so that the field shows through. Arg., a mascle sa., are the arms of Lohéac de Trévoasec.

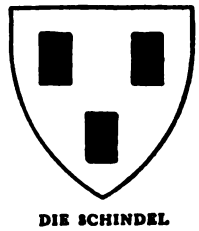
THE RUSTRE. A lozenge with a circular perforation. The arms of Custance are, or, a rustre sa.

CUSTANCE

THE LABEL. A barrulet placed in the chief, having three or more pendants. The ends of the label in late years are "couped." It is employed to distinguish the arms of the eldest son. Blandin, of Brittany, bears, arg., a label of five points sa. John de Laci, Earl of Lincoln, in 1235, bore a label of four points over a bendlet. A seal of the Nevilles in the time of Henry III, shows a label of four points charged upon the chief of the shield, and Henry Plantagenet, of Bolingbroke, bore on one of his seals in 1399, arms assigned to the Confessor differenced with a label of three points, impaling France and England quarterly with a label of five points of Brittany, impaling Lancaster. For explanation of impalement see chapter on Marshalling. The pendants of the modern label are objectionably dovetailed.



BLANDIN



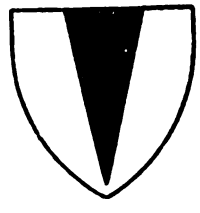
DIE SCHINDEL

THE BILLET. A parallelogram placed upright, resembling a folded letter. The arms of the Die Schindel family are, arg., three billets in pairle, sa. (In pairle is Y-shaped.)

THE BORDURE. A margin of one fifth of the field, once used to distinguish one branch of a family from another; occasionally it has been used to mark illegitimacy. Or, a bordure engrailed, sa., is borne by Knight. Bordures are also borne upon the shields of the Sturgis and Paine families of America, the blazons of which are recorded in the next chapter.

KNIGHT

THE PILE. A wedge extending from the middle chief to the middle base. Arg., a pile gu. is the old coat of the family of Chandos.



CHANDOS

THE FLANCH. Part of a circle; two are borne, one on either side of the shield. It had its origin in a dress worn in the fourteenth century. Guillim calls it "a proper reward for a gentlewoman's services to her sovereign." The Hobarts of Buckinghamshire bear, sa., a star of eight points, or, between two flanches erminois.

HOBART

THE FLASQUE. Resembles a flanch, but is a segment of a larger circle and covers less of the field. The Hamiltons of Scotland, bear gu., three cinquefoils between two flasques arg. Gibbon says the flanch and flasque are the same, but Guillim and Leigh are of a contrary opinion. Flasques are invariably borne in pairs as flanches are, one on either side of the shield.

HAMILTON

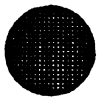
## ROUNDELS.

Another series of devices inferior to the Honorable Ordinaries, and their diminutives and classed among the Subordinaries, are the Roundels. They are simple circular charges of common occurrence, named as follows : —

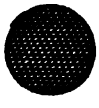
Bezant. Or named for a coin. of Byzantium.

Golp.purp.

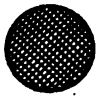
Plate.arg.


Pellet.sa.

Hurte.az.


Orange. Tenné.

Torteau.gu.

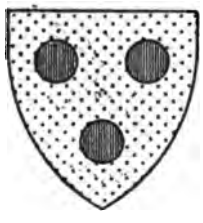

Guze. Sanguin (crimson).

Pomme.vert. Pomeis is the plural.

Fountain, wavy lines fesse-wise, alternately arg. and az.

All except the Bezant, Plate, and Fountain, are shaded to represent relief when they are painted in proper colors. The Orange and Guze are of exceedingly rare occurrence and consequently are quite ignored by some heralds.

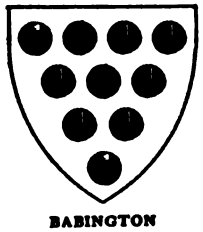
Roundels may be of any of the furs. They may be borne as crests, and an unrestricted number may be borne on the escutcheon.



COURTENAY

The arrangement of the number is arbitrary. Three are always borne as in the arms of Courtenay; which are, or, three torteaux.

When many are used the number in each row is specified. The arms of Babington are, arg., ten torteaux, four, three, two, and one.



BABINGTON

When six are used they are arranged as in the Stourton arms; which are, sa., a bend or between six fountains. The name of Sturton, or Stourton occurs in the famous Gore Roll of arms, of this country.

Roundels may also carry a charge. For Heathcote Lord Aveland bears, ermine, three pomeis, each charged with a cross or. Representative of this family, descended from Col. Caleb Heathcote, are in this country.

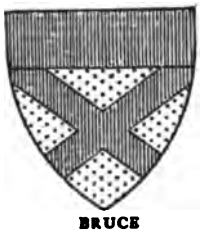
STOURTON

HEATHCOTE

## Chapter 11

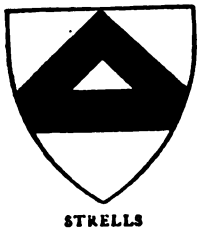
# Varieties and Combinations

Beside the simpler form of ordinary, diminutive and subordinary, there are also an infinite number of combinations or variations of these, a few examples of which will serve to demonstrate the extent of the principle involved.



BRUCE

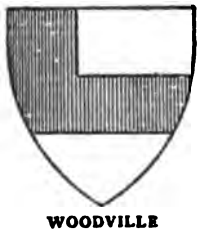
A chief may be combined with a bend or a saltire. The arms of Bruce of Annandale are, or, a saltire and chief gu. Representatives of this family are in this country.



STRELLS

A fesse may be combined with a chevron. The arms of Fitzwalter are, or, a fesse between two chevrons gu. Those of the family of Strells are, arg., a fesse, and in chief a chevron sa.

A canton may be combined with a fesse. The arms of the Woodvilles are, arg., a fesse, and canton gu.



WOODVILLE

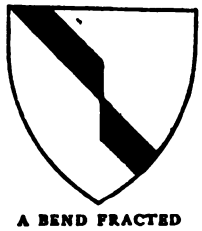
Bends may be arched or *archée*. The ancient arms of Saxony are, barry of ten or and sa., a bend archée coronettée (or trefflée) vert. They are incorporated in the arms of the Prince of Wales.

A bend is sometimes broken—"fracted" or "removed."

A fesse or other ordinary may have its appearance altered by the use of one of the ornamental lines. The arms of the Hicks family (American) are, gu., a fesse wavy between three fleurs-de-lis or. For relief the gu. is rendered in black.

SAXONY

A bend wavy is borne by the American Beekmans of Dutch descent, whose arms are, az., a bend wavy arg. between two roses or. The English Berkmans, however, bear, gu., a griffin segreant or, holding between its paws an Esquire's helmet arg.



A BEND FRACTED

A chevron wavy is in the arms of the New York family of Fish, to which the Hon. Hamilton Fish belonged. The blazon is, sa., a chevron wavy between three fleurs-de-lis arg.

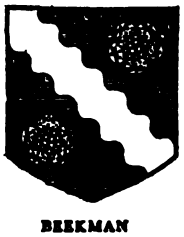
A bend engrailed occurs in the arms of William Hanbury of Colonial Boston. He bore, or, on a bend engrailed vert cotised sa. three bezants.

HICKS

A fesse cotised nebulée is in the arms of the Snow family of America. The

HANBURY

FISH



BEEKMAN

SNOW

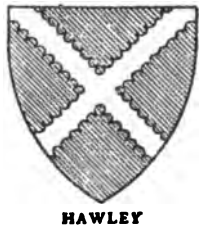
blazon is, or, on a fesse cotised between two bars nebulée sa. a lion passant of the field.

PAINE

A fesse engrailed, and bordure bezantee are variations both of which appear in the shield of the American family of Paine. The blazon is, arg., on a fesse engrailed gu., between three martlets sa., as many mascles or, all within a bordure of the second bezantee. Gu. is rendered in black for better relief.

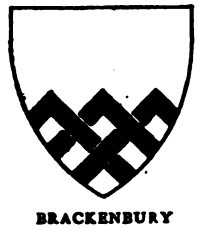
STURGIS

A bordure engrailed appears in the shield of Edward Sturgis (Charlestown, Mass., 1634), who bore, az., a chevron between three crosses crosslet fitchée or, a bordure engrailed of the last. An explanation of the crosses crosslet is given further along in this chapter. Az. is rendered in black for relief.



HAWLEY

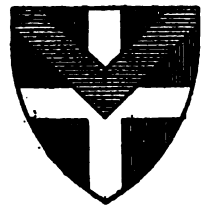
A saltire engrailed is in the arms of the New England Hawley family. The right to the arms is attested by Sir Bernard Burke. (See Hawley Genealogical Record.)



BRACKENBURY

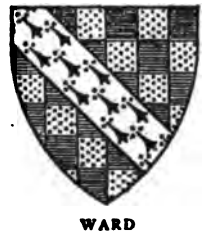
The blazon is, vert, a saltire engrailed arg. Chevrons or chevronels may be *braced* or *conjoined*. The arms of Brackenbury are, arg., three chevrons braced in base, sa.

A chevron may be reversed, or it may be sideways. If one ordinary passes over another, the one beneath is said to be *surmounted* by the other. The arms of the Bulgarini family are gu., a cross arg. surmounted of a chevron reversed az.



BULGARINI

The ordinaries may be composed of the furs, but the pattern on a bend should be bendwise. The arms of the English family of Ward are, checquy or and az., a bend ermine. The arms of the Prendergasts, Ireland, are, gu., a saltire vairé or and az. Norton, and Stockton (in another chapter) also have ordinaries composed of the furs decorating their shields. Norton (an American family) bears, gu., a frette arg., over all a bend vair. Gu. is rendered in black for distinctness.

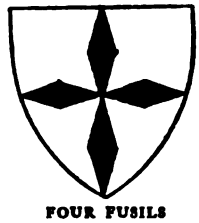


WARD

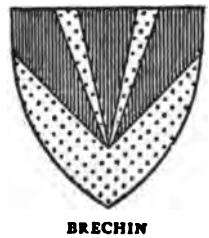
NORTON

Three piles may meet in point. Lord Brechin bears, or, three piles in point gu. The expression *in point* refers to a position in the middle base.

Four fusils, or four lozenges may be conjoined in cross. The illustration would be blazoned arg. four fusils in cross sa. The idea is, that four fusils are placed in the position of a cross. Four fusils *in saltire* would make the design in form of an X.



FOUR FUSILS



BRECHIN

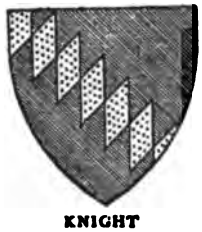
STAWELL

A number of lozenges may be conjoined in pale or in fesse, or both and thus form a cross; the arms of Lord Stawell were, gu. a cross of lozenges az. I have rendered the lozenges in black for the sake of distinctness.

WINSLOW

The blazon of Winslow (Gore Roll of Arms) is, arg., on a bend gu., eight lozenges conjoined or. This is manifestly a wrong blazon though; it should properly have been *a bend lozengy*. For distinctness gu. is rendered in black.

A number of fusils may be conjoined in bend. The arms of Knight, of Bobbing, county Kent are, vert, a bend of fusils or. Five fusils may be conjoined in fesse. The old Percy family bear, az., five fusils in fesse or. It was Lord Percy, who, with his regiment, went from Boston to meet and cover the retreat of the exhausted British from Concord and Lexington, in the War of Independence. The arms of the Richards family descended from Capt. Thomas Richards of New England are, arg., four lozenges conjoined in fesse gu., between two bars sa.



KNIGHT

PERCY

QUINCY

A number of mascles may be connected together in a group upon the shield. The American family of Quincy bear, gu., seven mascles con-

joined or, three, three, and one. Gu. is rendered in black for relief.

A field and its charges may be counter-changed; that is, metal and color may be interchanged reciprocally. The arms of Colleoni are, per pale arg. and gu., three hearts reversed counter-changed.

COLLEONI

The arms of the English Punchyons are, per bend arg. and sa. three roundels within a bordure engrailed, all counter-changed. The name is Pynchon in this country. The coats of Alexander and Hunt are also counter-changed (see *per pale* in the previous chapter), and the American family of Brown of Watertown, Mass., and Browne, of co. Suffolk, England, bear, per bend arg., and sa., three mascles in bend counter-changed.

PYNCHON

A most complicated appearance of the counter-change is seen in the shield of the Clevelands (American), who bear, per chev., sa., and erm., a chevron engrailed counter-changed.

BROWN

There are several variations of the field which are derived from the parting lines or ordinaries, and named as follows:—

PALY. An even number of pales cov-ering the field; the number should be specified; it is usually six. The Earl of Athole bears, paly of six, or and sa.

ATHOLE

CLEVELAND

ZENO

BENDY. An even number of bends. The family of Zeno, Venice, bears, bendy of eight, az. and arg.

BARRY. An even number of bars. The family of Rüdbug bears, barry of six, arg. and sa.

RUDBUG

PALY-BENDY. A combination of pale and bend. The Bucks, baronets of Lincolnshire bear, paly-bendy or and az. a canton ermine. For the sake of contrast az. is rendered in black.

BARRY-BENDY. A combination of bar and bend.

BARRY-INDENTED, or lozengy couped in the fesse, or barry-bendy dexter and sinister. A combination of bar and bends dexter and sinister. The Gise family of Gloucestershire bear, barry-indented arg. and sa.

BUCK

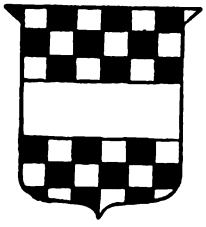
CHECQUY. A combination of pale and bar. The family of Winter, Victoria, Australia, bear, checquy or and sa., a fesse arg.

BARRY-BENDY

GISE

LOZENGY. A combination of bends dexter and sinister, producing lozenges. The Earl of Southampton bears, lozengy, arg. and gu. for Fitzwilliam. For the sake of distinctness I have rendered the gu. in black.

FUSILLY. An extreme elongation of Lozengy. The princes of Monaco, of the Grimaldi family, bear, fusilly, arg. and gu.; but for the sake of distinctness I have rendered the gu. in black.



WINTER

GYRONNY. A combination of gyrons covering the field,—six, eight, ten, or twelve. The Duke of Argyle bears gyronny of eight, or and sa., for Campbell. Campbell of Glenorchy is arg. and sa., and Campbell of Strachur is sa. and or; the shield of the former, therefore, is the reverse of the latter in order of tinctures. On the shield of Bassingbourne is a gyronny of twelve, vair and gu. Gyronny of six occurs less frequently than gyronny of eight. The family of Maugiron, Dauphiny, bear gyronny of six, arg. and sa.

FITZWILLIAM

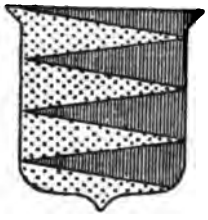
MASCULY, or lozengy masculy, is a field of mascles; but it is of such rare occurrence in heraldry that it is difficult to find an example. The Quincy shield, which was previously described, is in part, an illustration of masculy. Eight more mascles, in fact, would make it completely lozengy masculy, as one may easily see.

GRIMALDI

MAUGIRON

CAMPBELL of Strachur

BARRY-PILY. An even number of



HOLLAND

piles borne fesswise. The Holland family of Lincoln bear, barry-pily of eight gu. and or.

BENDY–PILY. An even number of piles borne bendwise.

FRETTY. A field of dexter and sinister bendlets interlaced. Lord Bellew bears, sa., fretty ar.

BENDY-PILY

COMPONY. Sometimes called Gobony. A bordure with one row of cheques. Humphrey, Duke of Gloucester, bore the quartered coat of France and England, within a bordure componé sa. and arg. The Wallace family of New England also bear, gu., a lion rampant arg. within a bordure gobonated of the last, az. The shield will be found in the chapter on Charges: Animal Life.

BELLEW

COUNTER–COMPONY. A bordure with two rows of cheques. The barons Sava, of Italy, bear, barry of six or and sa., a bordure counter-compony of the same.

BORDURE–BENDY. A bordure with bends the same as the field bendy.

HUMPHREY

SAVA

BORDURE-BENDY

Chapter III

# Varieties of the Cross

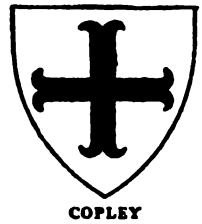
One of the most important Ordinaries, the Cross, is so extremely variable in character that it will be necessary to give quite a number of forms to show the extent of the variation. There are, however, as many as forty types of the cross.

LONDON

The Cross of St. George is the simplest form which extends to the *very edge* of the shield. The arms of the city of London are, arg., a cross gu., in the first canton a sword in pale point upwards of the second. The family of Randolph of Virginia bear, gu., on a cross or, five mullets of the field.

GREECE

Cross Humettée, or couped, or Greek cross; the simplest form which *does not* extend to the edge of the shield. The arms of the Kingdom of Greece are, az., a cross humettée arg. I have rendered the arg. in black for greater relief.

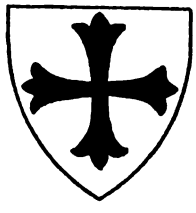


COPLEY

Cross Moline; a form with ends like the letter V. The cross ancrée is the same with ends rather more flaring. The arms of the Copley family in this country are, arg., a cross moline sa. The arms of Upton are the reverse: sa., a cross moline arg. (sometimes or).

BASINGE

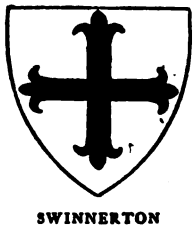
The Cross Recercelée may also be considered a distinct variety of the cross moline, with ends or tips broadly curled inward. The arms of Basinge (England) are, az., a cross recercelée voided or, a bend gu. For better relief gu. is rendered in black and the cross is left white and not voided. See the cross voided on page 36.



BANESTER

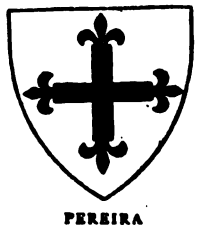
Cross Patonce; with ends three-tipped, the outer tips flaring. The ancient family of Banester bear, arg., a cross patonce sa.

Cross Flory or Fleury; with three fleur-de-lis-like spreading tips, but quite parallel arms. The English family of Swinnerton bear, arg., a cross flory sa., and Richard Ward, of Rhode Island, bore, in days of yore, az., a cross flory or.

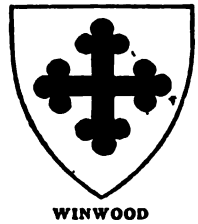


SWINNERTON

Cross Fleuretté or Fleur-de-lisée; a cross couped tipped with fleur-de-lis. The French family of Pereira bear, gu., a cross fleur-de-lisée arg. For the sake of distinctness I have rendered the cross in black, and the field in white.



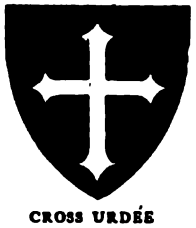
PEREIRA



WINWOOD

Cross Trefle or Botonée; finished with trefoils at the ends. The family of Winwood bear, arg., a cross trefle sa. This is really a beautiful cross.

Cross Urdée; with three-pointed ends, and parallel arms. There are few if any examples of it in modern English Heraldry.



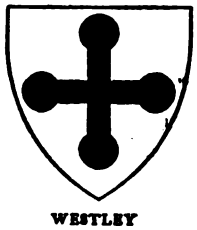
CROSS URDÉE

Cross Potent; with ends like the fur tincture *potent*, i.e. like a crutch for which potent is the obsolete name. The Duke of Calabria bears, arg., a cross potent sa.

Cross Pommée; with round ends, borne by some of the kings of Jerusalem, and by the English family of Westley whose blazon is, arg., a cross pommée sa.

DUKE OF CALABRIA

Cross Patée; with wedge-shaped arms and straight ends is often but wrongly called the Maltese cross. The Viscounts Bangor bear for Ward, az., a cross patée or. Sometimes the cross patée is concaved, i.e. the ends instead of being finished straight are concave. A cross is also born *throughout* i.e. it covers the field to the edge. The ancient Counts of Comminges bore, arg., a cross patée throughout checquy or and az; these last rendered black and white.



WESTLEY

Cross Maltese; often confused with the cross patée, invariably has its wedge-shaped arms indented at the ends. The highly es-

WARD

COMMINGES

MALTESE CROSS

teemed Victoria cross is really a cross patée but in its institution it was specified that it "shall consist of a Maltese cross," etc.

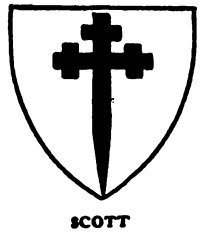
CARROLL

Cross-Crosslet; a cross each end of which is of itself a smaller cross. The English family of Carroll bear, erm., a cross-crosslet sa.; the family of Durant bear, sa., a cross-crosslet arg. The American family of Davenport, descended from John Davenport (New Haven, Conn.), bear, arg., a chevron between three crosses-crosslet fitchée sa. Fitchée means that the foot is sharpened to a point. Or, a cross patée fitchée, gu., are the arms of Scudamore, of England, and arg., a cross-crosslet fitchée sa., are the arms of the Scott family of Kent.

DAVENPORT

Cross Passion, or Latin cross; with the upper and transverse limbs of the same length. The arms of the See of Dunkeld are, arg., a cross passion sa., between two passion nails gu.

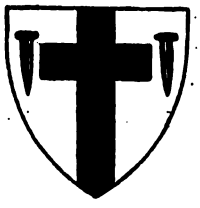
SCUDAMORE



SCOTT

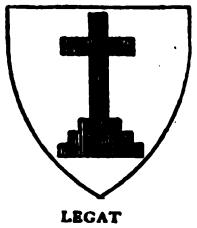
Cross Calvary; a Latin cross upon three steps. The Scotch family of Legat, bear, arg., a cross calvary on three degrees gu. Degrees refers to the steps, and a cross degraded is a cross with steps.

Cross Patriarchal; with two horizontals above the centre of the beam; the upper one *couped*. The arms of the family of Hesme (France) are, arg., a cross patriarchal sa.



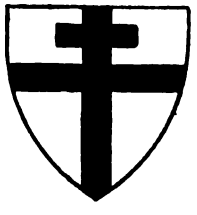
SEE OF DUNKELD

Cross Pierced, or Quarter-pierced; with the central portion at the intersection removed. The arms of the English family of Whitgreave are, az., a cross quarter-pierced or. I have rendered the az., in black and have left the cross white for a stronger contrast.

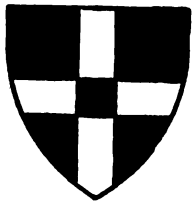


LEGAT

Cross Quarterly; cut by a median line and the tinctures counter-changed. Sir Lambton Loraine, in command of the British ship Niobe, received in 1874 the freedom of the city of New York for having bravely stopped the "Virginius" executions at Santiago de Cuba in November, 1873. He bears a quartered coat the 2–3 divisions of which are blazoned, sa. and arg., a plain cross quarterly counter-changed. My illustration is the reverse of this blazon i.e. *arg. and sa.*; but the ancient coat of Loraine is described this way in Boutell's Heraldry, which is probably correct, as metal should take precedence of color. The shield I give is, therefore, an ancient one.



HESME



WHITGREAVE

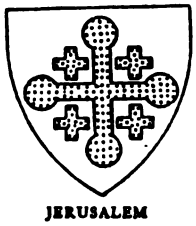
LORAINE

CROSS VOIDED

Cross Voided; the cross of St. George or any other cross with the central part removed. *Voided* is the expression used to describe an object which shows the central area completely cut away.

CROSS FIMBRIATED

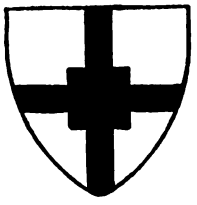
Cross Fimbriated; this is edged with metal to separate the color of the cross from the color of the field, or if the two tinctures are metals, then it is edged with color. This cross sustains the rule, of course, that color must not be charged upon the color. The blazon of the illustration is, purp., a cross sa. fimbriated arg. But a most remarkable denial of this principle is to be found in the crosses of the Kingdom of Jerusalem, which are gold upon a silver field, *without* fimbriation. There is no explanation of this deliberate disobedience to an established rule, except that it was perpetrated for the sake of peculiarity. In olden times the rule was made to insure distinctness of armorial bearings on the field of battle. Consistent with the idea that a principle is of value only when it proves itself valuable, I am of the opinion that as applied to heraldry connected with *stationery* this rule reaches a limitation because both silver and gold show with absolute distinctness upon white paper. The rule can, therefore, be properly cast aside in this instance, notwithstanding the fact that in Heraldry, white is considered the same as arg.



JERUSALEM

LAWRENCE

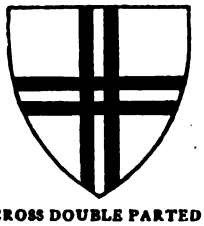
Cross Raguly; a cross with the outlines of the ornamental dividing line *raguly*. The ancient family of Lawrence with many representatives in this country bear, arg., a cross raguly gu.



CROSS QUADRATE

Cross Quadrate; with a square in the centre. A Cross Nowed would have a circle in the centre, as though tied in a knot there.

Cross Double-parted; a cross of two pallets and two fillets; if these are *interlaced* the cross is double parted and fretted.



CROSS DOUBLE PARTED

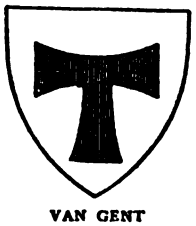
Cross Tri-parted and fretted; a cross formed of three pallets and three fillets interlaced.

Cross Tau; with concave outlines, in the form of a T. The Dutch family of Van Gent bear, arg., a cross tau gu.

CROSS TRI-PARTED

Cross Compony; with one series of checques. The arms of the American family of Whitney are, az., a cross compony or, and gu. (sometimes or, and sa.). Az. is rendered in black for relief.

WHITNEY



VAN GENT

## Chapter IV

# Charges. Animal Life

In addition to the ordinaries, their diminutives, the subordinaries, and the varied fields, there are innumerable representations of natural and artificial objects, called *charges*, which the ancient heralds introduced into their art, in order to furnish everybody with a distinctly different coat of arms. Some of the most important of the life objects and their positions on the shield are as follows: —

GRIFFITHS

The Lion Rampant, a favorite position held by this highly esteemed animal, whose spirited conventional representation by ancient heralds is a striking example of excellence in design which I cannot too strongly emphasize, is well illustrated by the shield of the Griffiths, and their kinsmen the Mathews (Welsh), whose blazon is, or, a lion rampant sa. The Morgans in America bear, vert, a lion rampant or, and the Dudleys, or, a lion rampant double-queued az. Double queued means double-tailed. The Wallace family bear, gu., a lion rampant arg, etc. (see page 30). The gu. is rendered in black for relief. The Rev. Robert Jordan (Portland, Me.) in Colonial times bore, az., a lion rampant between nine crosses crosslet fitchée or, and the old family of Jeffreys, sa., a lion

WALLACE

rampant between three scaling ladders arg. The Philipse family, of Philipsburg, bear, arg., a lion rampant or. The Phelps family bear, arg., a lion rampant sa. between six crosses crosslet fitchée gu.

CHAUNCEY

The Lion Passant is in the act of passing with profile toward the dexter side. Charles Chauncey (Cambridge, Mass.), in Colonial times bore, gu., a cross patonce arg., on a chief az., a lion passant or.

JEFFREY

The Lion Passant Guardant is like the foregoing, but *guardant* refers to the face which is *affronté* (full-face). This adjective may be added to any position of the lion. The golden lions of England are *passant guardant*. William Jeffrey (Newport, R. I.), in Colonial times bore, az., fretty or, on a chief arg. a lion passant guardant gu. The gu. is rendered in black for greater distinctness, and for the same reason I have rendered the shield of Lestrange in black and white, the blazon of which is, gu., two lions passant guardant arg. The term counter-passant means passing one another in opposite directions. The American Gardiners bear, arg., on a chevron gu. between three griffin's heads erased az. two lions counter-passant of the field. Gu. is rendered in black for contrast.

LESTRANGE

GARDINER

The Lion Sejant Rampant is seated on the hind-legs only; rarely the dexter paw

HOHENHAUSER

is raised to support some minor charge. The Hohenhäuser family bear, arg., a lion sejant rampant sa. Other positions of the lion are, *Statant*, standing on all fours with tail drooping; *Salient*, springing with fore-paws and tail elevated; *Sejant*, lying full length with fore-paws extended; *Couchant*, lying asleep with head resting on fore-paws. The adjective *reguardant* is added to any position to indicate that the head is turned backward, i.e. toward the sinister.

HARLAKENDEN

The Lion's Head is a very common charge. The head always faces the dexter, unless otherwise specified in the blazon. The expression *erased* indicates that the head or limb of an animal is ragged-edged, as if torn off. The opposite expression, *couped*, means that the member is cut off clean and smooth. The arms of Roger Harlakenden (Cambridge, Mass.), in Colonial times were, az., a fesse erm. between three lion's heads erased or. Also Jeremiah Allen of the same period bore, per chevron gu. and erm., in chief two lion's heads erased or.

ALLEN

WENTWORTH

WHITING

The Leopard's Face is of frequent occurrence as a charge. The arms of the old Colonial family of Wentworth (William

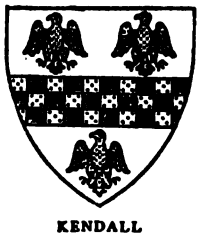
Wentworth, 1696) are, sa., a chevron between three leopard's faces or. The American Whitings also bear, az., a leopard's face or, between two flaunches ermine, in chief three plates.

HUNLOCK

The Tiger's Head also appears in heraldry. John Hunlock (Boston), in Colonial times bore, az., a fesse between three tiger's heads erased or.

The Eagle holds quite as preëminent a position in heraldry as the lion, and the position *displayed*, meaning with wings and legs spread, and breast exposed, is the commonest one. Obadiah Bruen (New London, Conn.), in Colonial times, bore, arg., an eagle displayed sa. The Kendall family, of America, bear, gu., a fesse checquy or, and az. between three eagles displayed or. The gu. is rendered in white for distinctness. The American Lathrops bear, gyronny of eight, az. and gu. an eagle displayed or. Also the old American family of Saltonstall bear, or, a bend between two eagles displayed, sa., and the Holton family, az., on a bend or, three eagles displayed, gu. William Taylor (The Gore Roll of Arms) also bore, per saltire or and gu., an eagle displayed counter-

BRUEN



KENDALL

SALTONSTALL

LATHROP

HOAR

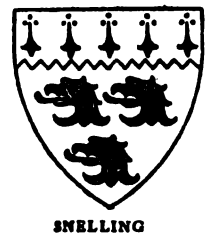
changed. Frequently the eagle appears with a double head as in the arms of Austria and Russia. Sometimes this is called the Imperial eagle. The arms of Lieut. Daniel Hoar of Mass., were, arg., an eagle displayed with two heads sa.

MORGAN

The Griffin, or Gryphon, is a fabled creature half eagle and half lion, with or without wings, and only less important than the lion itself. Its commonest position is *segreant*, that is, erect with spread wings. The English Beekmans bear, gu., a griffin segreant or, holding between its paws an Esquire's helmet arg. The great family of Morgan bear, or, a griffin segreant sa. The American Cooledge family bear, vert, a griffin segreant or. Kype, or Kip, an American family of Dutch descent, bear, az., a chevron or, between two griffins sejant and confronté in chief and a dexter hand couped in point, arg. Az. is rendered in black for greater relief. Confronté means facing each other, and the expression in point refers to the middle base point on the shield. Leonard Chester (Weathersfield, Conn.), bore, erm., on a chief sa. a griffin passant with wings addorsed arg. Addorsed means back to back.

KIP

CHESTER



SNELLING

The Griffin's Head, a common charge, also is borne in the arms of William Snelling (Boston), of yore, which were, arg., three griffin's heads erased gu. and a chief indented erm.

DRAKE

The Wyvern is another mythical creature with the head and wings of a dragon, feet of an eagle or alligator, and tail *nowed*, that is tied in a knot. John Drake (Boston), in Colonial times, bore, arg., a wyvern with wings displayed and tail nowed gu. The gu. is rendered in black for greater distinctness.

FAWKENER

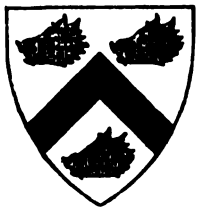
The Falcon is a common charge upon the shield. The arms of Fawkener (Andover, Mass.), are, sa., three falcons arg., beaked, legged, and belled or. Bells were attached to the falcon's legs.

BROUGHTON

The Brock, or Badger occasionally appears on the shield. The arms of Thomas Broughton (Boston), in Colonial times, were, gu., a chevron between three brocks, arg. Gu. is rendered in black for relief.

BOLLES

The Boar and the Boar's Head are of very frequent occurrence. Joseph Bolles (Wells, Mass., now Maine), of yore, bore arms, az., three boar's heads arg., on dishes or. The English Elphinstones with representatives in this country bear, arg., a chevron, sa., between three boar's heads gu. The Owens bear, gu., a boar, arg. collared



ELPHINSTONE

and chained to a holly-bush on a mount in base ppr. Gu. is in white for relief.

The Bull's Head is also of frequent occurrence. In Colonial days, Peter Bulkley (Concord, Mass.), bore, arg., a chevron between three bull's heads cabossed sa. Cabossed means affronté (full-face).

OWEN

The Coney, or Rabbit is in the arms of Samuel Penhallow (Portsmouth, N. H.), of yore, which were, sa., a coney, arg.

The Dove, is found in the arms of Joseph Alsop (New Haven, Conn.), of Colonial days, which were, sa., three doves volant, arg., beaks and legs gu. Volant means flying.

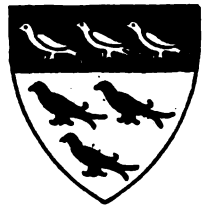
BULKLEY

The Martlet, or Martin, is an exceedingly common charge. It is used as a difference for the arms of the fourth son. The Martlet is a small bird with long wings and tail, and short legs completely hidden with feathers. The arms of George Fenwick (Saybrook, Conn.), of yore, were, arg., three martlets, gu. on a chief of the last as many martlets of the field. I have rendered gu. in black for greater distinctness. The

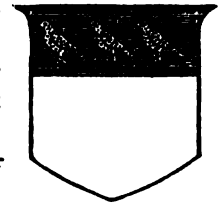
PENHALLOW

ALSOP

arms of the American family of Wetmore, descendants of James Wetmore (Rye, N. Y.), 1726, are, arg., on a chief, az. three martlets or. The descendants of Col. John Page of Virginia bear, or, a fesse dancettée between three martlets az. a crescent in chief for a difference. The character and meaning of the *difference* are explained in the chapter under that title. The family of Tyng bear, arg., on a bend cotised, sa., three martlets or. The family of Adams bear, sa., a martlet arg.



FENWICK



WETMORE

The Owl appears in the arms of Edmund Frost (Cambridge, Mass., 1635), which are, arg., on a chevron, sa. between three owls, gu. a quatrefoil for a difference. I have rendered the gules in black for the sake of distinctness. The New England family of Prescott bear nearly the reverse, sa., a chevron between three owls arg.

PAGE

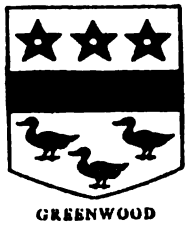
The Sheep appears in the arms of the American family of Dutch descent by the name, De Peyster. The blazon is, az., on a terrace a tree vert between two sheep grazing arg. The az. is rendered in black to obtain better relief.

DE PEYSTER

FROST

SARGENT

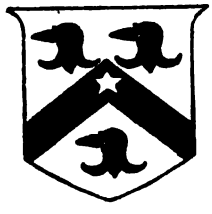
The Dolphin, an extremely common charge, is found in the shield of Peter Sargent, who came to America in 1667. The arms are, arg., a chevron between three dolphins embowed (sometimes hauriant) sa. Embowed means horizontal and curved; hauriant means perpendicular. The two terms are commonly applied to fishes.



GREENWOOD

The Duck will be found upon the shield of Greenwood (American); which family bear, arg., a fesse between three mullets pierced of the first in chief, and as many ducks passant in base, all sa.

The Raven and Raven's Head frequently appear on the shield. The Norris family of Pennsylvania bear, arg., on a chevron between three raven's heads erased sa., a mullet of the field.



NORRIS

The Bee, which was adopted by Napoleon as part of his heraldic insignia, appears in the arms of the Sewall family of America, which are, sa., a chevron between three bees arg.

SEWALL

The Stag often appears as an important charge in exclusive possession of the field. He is placed in various positions, viz., *at gaze*, facing the spectator; *trippant*, with one foot up; *courant*, running; *springing*, with fore-legs raised; *lodged*, lying down; *at speed*, running rapidly. The arms of Davis (Colonial Boston) mentioned in the Gore Roll of

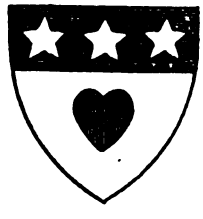
Arms are, az. (?) a stag trippant or. The arms of the Lord family of New England, are, arg., on a fesse gu. between three cinquefoils az. a hind passant between two pheons, or. The hind is the female without horns. John Legg (Boston), in Colonial days bore, sa., a buck's head cabossed, arg.

DAVIS

Parts of animals, and parts of the human anatomy are commonly borne upon the shield. The Scotch Douglas family, well represented in this country, bear, arg., a human heart, gu. on a chief az. three mullets of the field.

LEGG

The English Viscount Maynard, and the Maynards in America, descendants of John Maynard, bear, arg., between a chevron, az. (sometimes in the American arms, vert), three sinister hands gu. appaumée and couped at the wrist. Gu. is rendered in black for better relief. The French Maynards bear, az., a dexter hand appaumée or. The Wilsons of America bear, per pale arg. and az., three lion's gambs (paws) erased fessways in pale counter-changed. The shield is given in the succeeding chapter.



DOUGLAS

The expression *issuant* applies to a creature which issues from the bottom edge of a chief. The American family of Markham bear, az., on a chief or, a demi-lion rampant issuant gu. (the latter rendered in black for clearness).

MAYNARD

MARKHAM

The expression *jessant* applies to a creature issuing from the middle of a fesse. *Jessant-de-lis* indicates that a fleur-de-lis issues from a creature's head. The American family of Lewis bear, checquy or and sa., on a fesse, gu. three leopard's heads jessant-de-lis of the first. The expression *naissant* refers to an animal issuing from the middle of any ordinary.

LEWIS

Over all is an expression defining the position of a charge which lies over everything else on the field. The arms of Dean Winthrop (Pulling Point, 1701), were, arg., three chevrons embattled gu. over all a lion rampant sa. Sometimes the chevrons are not embattled.

WINTHROP

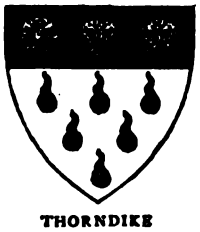
Debruised defines the position of an ordinary or charge beneath another ordinary. Thus, the arms of Abernethy, a family represented in this country, are., or., a lion rampant gu. debruised of a riband sa. I have drawn the lion in black for greater distinctness.

ABERNETHY

## Chapter V

## Charges. Common Objects and their Positions

There is a still greater number of common objects used by the Herald to ornament the shield, some of which were directly connected with the profession or occupation of the individual to whom the arms were originally granted. Also, there are what may be called "punning" charges which suggest the family name without any further significance.



THORNDIKE

The guttée are a series of drops of different substances. They are blazoned — guttée d'or, gold, or; guttée d'eau, water, arg.; guttée de sang, blood, gu.; guttée de larmes, tears, az.; guttée de vert, oil, vert: guttée de poix, pitch, sa. The arms of John Thorndike (Beverly, Mass.), of yore, were, arg., six guttée de sang, three, two, and one, on a chief gu. three leopard's faces or. The gu. is rendered in black for greater distinctness. Frequently the guttée are represented upside-down; they are then blazoned *guttée reversed*.

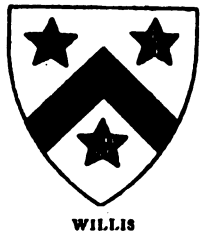
GUTTÉE REVERSED

The fleur-de-lis, which so commonly figures in the ancient banners of France, was borne upon the shield of William Gayer (Nantucket, Mass.), of yore;

GAYER

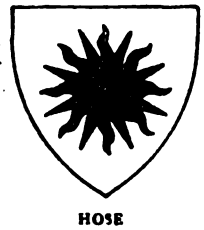
PALMES

the blazon was, erm., a fleur-de-lis and chief sa. Edward Palmes (New Haven, Conn.), in Colonial days, also bore, gu., three fleur-de-lis arg. a chief vair. For the sake of distinctness I have rendered the gu. in black.



WILLIS

The mullet, which often appears upon the shield of the third son as a difference, is *not* a five-pointed star, but a figure the origin of which has not been clearly demonstrated. It is said by some to be a spur-rowel, but it is a fact that it appeared in heraldry long before the introduction of the spur. Often the mullet is pierced. (See the shield of Fiske in this chapter, page 59.) George Willis (Hartford, Conn.), of yore, bore, arg., a chevron sa. between three mullets gu.



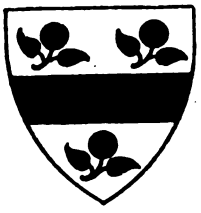
HOSE

The true star of heraldry, called the estoile, has six wavy points unless otherwise specified. The arms of John Hose (Boston), in Colonial days, were, arg., an estoile of sixteen points gu. Alternate rays of a star more than six-pointed are always straight.

LOWELL

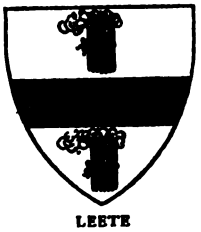
The dart, without feathers, is borne upon the shield of Percival Lowle (Newbury, Mass.), paternal ancestor of the poet, James Russell Lowell. The blazon was, sa., a dexter hand couped at the wrist grasping three darts, one in pale and two in saltire arg.

The apple and various examples of fruit often appear upon the shield. The old New England family of Appleton descended from Samuel Appleton (Ipswich, Mass.), bear, arg., a fesse sa. between three apples gu. leaved and stalked vert.



APPLETON

Matches and other modern objects not infrequently appear in coat armor. William Leete (Gilford, Conn.), bore, in Colonial days, arg., a fesse gu. between two rolls of matches sa. kindled ppr.

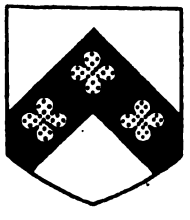


LEETE

The trefoil, or three-leaved clover, possibly originating in the shamrock of Ireland, appears on the shield of Samuel Symonds (Ipswich, Mass.). He bore, az., a chevron engrailed between three trefoils slipped or. The Underhills of New England bear, arg., a chevron sa. between three trefoils vert. In the same locality the Frost family also bear, arg., a chevron between three trefoils slipped gu.

SYMONDS

The quatrefoil, or leaf of four leaflets, appears on the shield of Eyre, the blazon of which is, arg., on a chevron sa. three quatrefoils or. Both quatrefoil and trefoil may be geometrically or naturally drawn; either way is correct.

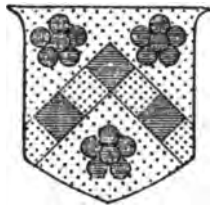


EYRE

UNDERHILL

BETTS

The cinquefoil, or leaf of five leaflets issuing from a central ball or circle, is borne by the family of Betts in this country, whose arms are, sa., on a bend arg. three cinquefoils gu. Another American family by the name of Cooke bear, or, a chevron compony az. and the first, between three cinquefoils of the second.



COOKE

The arrow appears in the shield of the Hale or Hales family of Beverly, Mass. The blazon is, gu., three broad arrows or, points downward, feathered and barbed arg. The gu. is rendered in black for better relief.

HALE

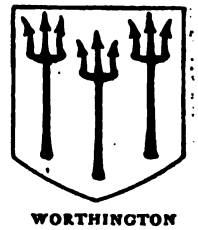
The bugle is borne on the shield of the Foster family of this country. The blazon is, arg., a chevron vert between three bugle horns stringed sa. Sometimes the blazon is gu. instead of sa.

The lance appears in the very dainty shield of the De Lanceys (New York), of French descent, who bear, az., a lance or in pale, the point in chief, with a flag flying toward the dexter arg. debruised of a bar or. A single bar on a shield is of rather rare occurrence. Etrenne de Lanci, a Huguenot, came to America in 1681. His descendants are few.

FOSTER

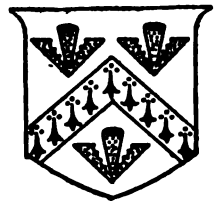
DE LANCEY

The trident is found in the arms of the Worthingtons descended from Nicholas Worthington, who came to New England in 1650. He, with another relative who settled in Maryland, represents the common ancestry of those who bear the name in this country. The correct blazon of the shield is, arg., three tridents erect sa. A ridiculous error in a certain American blazon which I have found makes the tridents *dung forks*. Apparently Neptune's spear was not known to the American writer!



WORTHINGTON

The pheon was a mediæval implement of war designed to take the place of the spear-head, and do more damage to the victim by means of the jagged flanges, which would prevent an easy withdrawal of the spear from the wound. The pheon appears on the shield of the Arnolds of this country, who bear, gu., a chevron erm. between three pheons or.



ARNOLD

The caltrap, which was another implement of mediæval warfare, designed for use on the battlefield, where it was placed for injuring horses' feet, is borne on the shield of Davis (Ireland). The blazon is, arg., on a bend gu. between two caltraps sa. three cinquefoils or.

DAVIS

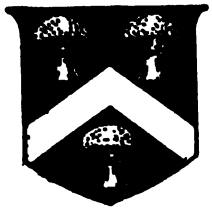
Barrels, or tuns, occasionally appear on a shield. The American family of Norton, New England, bear arg., a chevron between three barrels standing

NORTON

STANDISH

on their bottoms sa. the barrels hooped or.

Dishes are a rarity in heraldry; but the descendants of Myles Standish, the famous captain of Plymouth, bear, sa., three standing dishes arg. This is one of a great number of arms, of a punning nature, where the charge is in some measure suggestive of the name.



FIELD

A garb, or sheaf, of any grain or other agricultural product, is very frequently borne as a charge. The arms of the American family of Field are, sa., a chevron between three garbs (of wheat) arg. Sometimes the chevron is engrailed. Unless the garb is otherwise specified, it is generally understood to be of wheat.

BARTON

An annulet is a ring which is commonly used as a charge, and for a *difference* upon the shield of a fifth son. The New England family descended from John Barton (Salem, Mass., 1672), bear, erm., on a fesse gu. three annulets or. The Clarkson family of New England bear, arg., on a bend engrailed sa. three annulets or.

CARTER

The Catherine wheel, an instrument of torture upon which St. Catherine is said to have suffered martyrdom, has six or eight spokes terminating with sharp, curved spikes. The descendants of Richard Carter, son of John Carter (Virginia, 1649), bear, arg., a chevron

between three Catherine wheels vert; the wheels, for greater distinctness, are rendered in black. Matthews (Great Gobions, co. Essex, Eng.) bore, gu., three Catherine wheels arg. on a chief of the second a bull's head couped sa. Sir Philip Matthews bore the same arms, with the addition of a canton.

MATTHEWS

Gauntlets occur in the shield of the Bartletts of New England, who bear, sa., in chief three sinister (falconer's) gauntlets pendant arg. tasseled or. In some shields the gauntlets are arranged on the general field, two and one.

BARTLETT

Crowns are frequently used as charges. The arms of the Grant family are, gu., three antique crowns or; those of the Dominicks are, vert, three chevronels erm. in chief a naval crown between two lion's heads crased or. Vert is left white for distinctness.

DOMINICK

The castle appears in the arms of the Higginson family of this country, who bear, or, on a fesse sa. a tower of the first. In the arms of Rawson also appears a castle, but in a specified position. The blazon is, per fesse az. and sa., a castle with four towers in perspective or. The azure is left in white for relief.

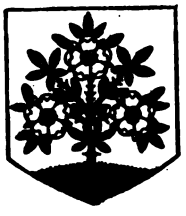
RAWSON

HIGGINSON

LISPENARD

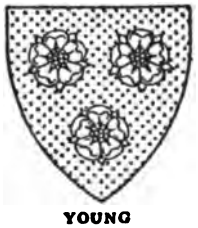
The arms of the American Howells are gu., three towers triple-turreted arg.

A tree on a mount is a frequent charge. The arms of Antoine Lispenard (New York, 1650; the family is now extinct in the male line) were, arg., on a mount vert a tree of the second between a small saltire gu. in the dexter base, and a lion rampant sa. in the sinister base. The tree also appears in the De Peyster arms, previously described, and in the Schermerhorn arms, described farther on.



ROOSEVELT

A rose bush is the sole charge upon the Roosevelt shield. The old Dutch-American family of New York (it now has a famous representative, Theodore Roosevelt the governor of New York) bore arms as follows: arg., on a mount vert a rose bush with three roses ppr. Vert I have rendered in black for contrast.



YOUNG

The rose appears upon the shield of the Young family of America, whose arms are, or, three roses gu. Sometimes the field is arg. For distinctness I have rendered *gu.* in white.

GREENLEAF

The leaf appears in the shield of the Greenleaf family of America, descendants of William Greenleaf. His arms, I find, were engraved by Nathaniel Hurd, of Colonial Boston, whose work, with that of Paul Revere, I have reviewed in another chapter. The Green-

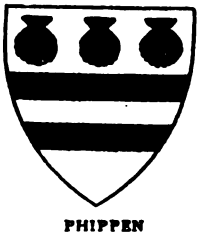
leaf arms were, arg., a chevron between three leaves vert.

Ships and anchors quite often appeared upon the shield both in early and late periods. The arms of the American family of Wendell were, per pale arg. and az., in chief a Dutch galleon on the sea under sail, with royal flag of Holland flying, flag, sails, and hull ppr., in base two anchors in saltire flukes upward sa.

WENDELL

The escallop, which was evidently brought from the Mediterranean into England by the Crusaders, is a very common charge. The American Townsends bear, az., a chevron erm. between three escallops or (sometimes arg.). Azure is rendered in black for greater relief. David Phippen (Hingham, Mass.) in Colonial days also bore, arg., two bars, and in chief three escallops sa.

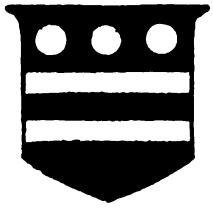
TOWNSEND



PHIPPEN

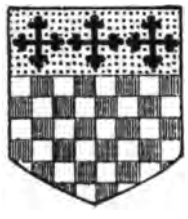
The arms of a windmill appear upon a shield claimed by the famous Dutch-American family of Van Cortlandt, descended from a young soldier, Olof Stevense Van Cortlandt, in the service of the Old Dutch West India Co. of Colonial New York, in 1637. The blazon is, arg., the four wings of a windmill conjoined in saltire sa. voided gu. between five estoiles in cross of the last. *In saltire* is an expression exactly defining the position to be that of an ×, like the saltire.

VAN CORTLANDT



HUNGERFORD

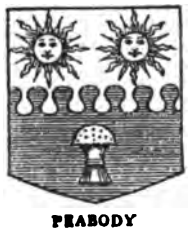
*In chief* means a position held by one or more charges directly upon the *field* in the chief of the shield. The expression is exemplified in the blazon of the ancient Hungerford family, with many representatives in this country, descended from Thomas Hungerford (Hartford, Conn., 1639). The arms are, sa., two bars arg., in chief three plates.



BURGESS

*On a chief* means that the ordinary itself is charged. The arms of William Burgess, Radipole, Mass., 1650) were, checquy arg. and gu., on a chief or, three crosses botonée az.

*On a fesse* is an expression of a similar nature. The Barretts of New England bear, erm., on a fesse gu. three lions rampant or.



PEABODY

*In point* means practically the same as in base. The arms of Peabody (America) are, per fesse nebulée gu. and az., two suns in their splendor fesswise in chief, a garb arg. in point. Gu. is left white for contrast.

APTHORP

*In fesse* means a middle, horizontal position. The expressions barways, fesseways, bendways, saltirewise, etc., all allude to positions corresponding with those ordinaries. The arms of Charles Apthorp (Boston, 1758) were, per pale, nebulée arg. and sa., two mullets pierced in fesse counter-changed. On the old tombstone in King's Chapel

burying-ground the coat of arms shows the mullets in pale awkwardly placed between the nebulée curves. This is obviously incorrect. The arms of the Wilson family are, per pale arg. and az., three lions' gambs (paws) erased *fesseways* in pale counter-changed. Fessways alludes to a single paw, and *in pale* to the relative position of the three paws. I have rendered the azure in black for contrast.

WILSON

The expression *in bend* refers to charges directly upon the *field*. The American family of Noyes bear, az., three crosses ~~crossiet~~ in bend arg. For relief I have rendered the azure in black.

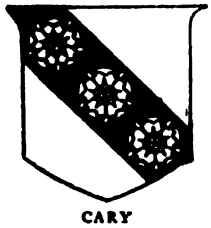
NOYES

*On a bend* refers to charges *upon* that ordinary, and they must invariably run parallel with it. The Carletons of co. Clare, Ireland, with connections in this country, bear, arg., on a bend sa., three mascles of the field. John Gallup (Boston, 1630) bore, gu., on a bend or, a lion passant guardant sa. James Cary (Bristol, R. I., 1639) also bore, arg., on a bend sa. three roses of the field.

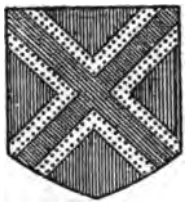
GALLUP

*On a pale* occurs in the arms of Fiske, an American family which bore, checquy arg. and gu., upon a pale sa. three mullets or pierced of the third.

FISKE



CARY

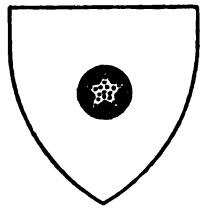


ANDREWS

The expression *surmounted* is similar to the one *over all*, but it is, of course, used in a more restricted sense. The arms of the Andrews, a family well represented in America, are, gu., a saltire or, surmounted of another vert.

POOLE

*Semée* is an expression used to denote a powdered field. A minor charge repeated ten times or more is, properly speaking, *semée*. Thus, William Poole (Taunton, Mass.), of Colonial times, bore az., semée of fleur-de-lis, a lion rampant arg. The arms of the Pierreponts are, arg., semée of cinquefoils gu. a lion rampant sa. From one to five charges occupy the field in certain established positions. A single charge is placed in the fesse point, the centre of the shield. The arms of the German-American family by the name of Sterne (later changed to Starin) are, az., upon a torteaux a mullet or. The azure is left in white for the sake of distinctness. Two charges are placed *in pale*, and three *in pairle*; that is, in shape of a Y, or in a triangular position. The arms of the American family by the name of Hay are, arg., three escutcheons gu. The arms of the Stocktons, also American, are, gu., a chevron vair between three mullets or. The arrangement of three charges upon a field divided by a *bend* is as will be seen on the shield of Hurd. (See page 110.)



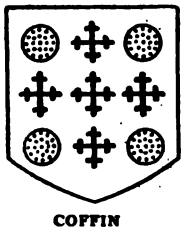
STARIN

HAY

Four charges take the position of the four corners of a square. The New England family of Chase bear, gu., four crosses pattée arg., two and two, on a canton az. a lion passant or. The shield of the famous New England family descended from Tristram Coffin, whose ancestral home, at Portledge, co. Devon, Eng., has been in possession of the family since the year 1254, is a remarkably simple and handsome example of four and five charges symmetrically arranged. The blazon is, az., four bezants within five crosses crosslet or. Occasionally the field is described vert and the charges argent, and again it is described az., semée of crosses crosslet or, three bezants. The correct blazon, however, is as I first gave it. (See Journal of the Ex libris Soc., vol. vi, 1896, page 61.) The arms of Admiral Sir Isaac Coffin, differenced from those of his relatives, are described farther along. Page 77

STOCKTON

CHASE



COFFIN

The position of a charge upon either side of the shield is always specified. Thus, the Williams family of Virginia bear, gu., on a mount vert a demi-wolf issuing from a rock on the sinister side, all arg.

WILLIAMS

## Chapter VI

# The Helmet, Crest, etc.

KING

The helmet, a purely ornamental accessory of coat armor, is placed directly above the shield. It varies in design according to the age to which it belongs, and in position and character according to the rank of its owner.

The helmet of kings, or of princes of royal blood, is gold. It is guarded with six bars, and stands affronté.

NOBLE

That of nobles is silver ornamented with gold. It shows five bars, and stands in a three-quarter position.

That of baronets or of knights is steel ornamented with silver. It is without bars, the visor is raised, and it stands affronté.

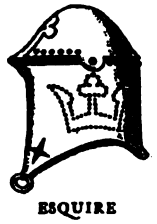
BARONET

That of esquires or of gentlemen is similar, except that the visor is closed, and it stands in profile.

Some of the early examples of helmets are extremely simple and excellent in design, and are incomparably superior to the ornate models adopted by modern heralds. I have drawn all four helmets from ancient types, which are slightly

Schuyler

modified to conform with heraldic rules. For the conventional modern helmet it is sufficient to refer to either Boutell or Burke; but I must warn all those who admire the beautiful engraving in the latter's "Heraldic Illustrations" not to mistake technical excellence for art, and I regret to add that there is little of the true spirit of art in that most elaborate work.



ESQUIRE

The crest is next in antiquity to the shield. It was originally set upon the helmet as a distinguishing mark for contesting knights. The crest nowadays is borne upon a wreath *of the colors*, that is, a wreath of two interwoven silken cords of the two principal tinctures upon the shield, represented in *six* twists, metal, of course, taking precedence of color. The crest also issues directly from the ducal coronet, or it stands upon a so-called "cap of maintenance." This latter was an ancient emblem of dignity and rank. It was of crimson velvet, with a turned-up rim of ermine.

KIP

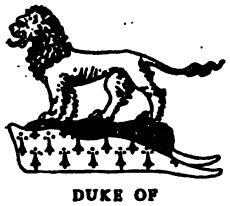
QUINCY

The commonest support of the crest is the wreath. The old Dutch-American family of Schuyler, of Albany and New York, carried a hawk on a wreath of the colors for a crest. The family still possess plate bearing the arms, the hall-mark of which shows the manufacture prior to 1650. The blazon is, vert, issuing from

CARLETON

WOODHULL

a cloud ppr. a cubit arm in fesse vested az. holding on the hand a falcon close, all ppr. Crest, upon a wreath of the colors a falcon, as in the arms. The term *close* means with wings closed.



DUKE OF NORTHUMBERLAND

Also, the Dutch-American family by the name of Kip carry the following crest: A demi-griffin arg., holding in his paws a cross gu. That of the family of Quincy is, a plume of three ostrich feathers arg. (p. 63.) Both of these rest upon *a wreath of the colors;* but the crest of the Carletons issues from a coronet, and is blazoned, out of a ducal coronet or, a unicorn's head arg. the horn twisted of the first and second.

EDWARD HILL

Also, the crest of the Woodhulls is, out of a ducal coronet or, two wings gu. The Duke of Northumberland, of the ancient family of Percy, carries his crest upon the cap of maintenance; the blazon is, on a chapeau gu. turned-up erm. a lion statant az. the tail extended.

The motto was originally a war cry. It is usually placed below the shield, and is a heraldic accessory without hereditary significance; in fact, it may be changed at the discretion of its bearer.

The mantling, typifying the protective robe thrown over the shoulders of a knight in stormy weather, is now reduced to a series of curling ornaments rendered in the

IZARD—1694.

HATCHMENT OF THE ARMS OF RALPH IZARD
IN ST. JAMES'S CHURCH, BUILT 1711,
GOOSE CREEK, SOUTH CAROLINA.

RALPH IZARD MARRIED ALICE DE LANCEY, OF WESTCHESTER CO.,
N. Y., AND SARAH IZARD MARRIED LORD WILLIAM CAMPBELL,
BROTHER OF THE DUKE OF ARGYLE, AND LAST OF THE
ROYAL GOVERNORS OF THE PROVINCE.

two principal tinctures of the shield. The mantling of royalty is draped behind the shield, and is of gold lined with ermine. That of the peerage is crimson lined with ermine. The mantling carved about the shield upon the gravestone of Edward Hill, Esq., of Virginia, 1700, is an extreme type. That shown in the hatchment of the Ralph Izard arms, is still farther removed from the original idea of the mantle. The supporters, which are variously men,

Sinclair

ARMS OF JOHN SUTHERLAND SINCLAIR,
BERRIEDALE FARM, NORTH DAKOTA

animals or birds, hold the shield, in imitation of an ancient custom of the feudal lord who had his armor carried by a fancifully dressed attendant. In England, only the shields of the peers of the realm, Knights of the Bath and the garter, and those who have obtained arms by royal grant, are supported. The arms of Sinclair, in this country are supported by griffins. John Sutherland Sinclair is a farmer in North Dakota. His farm is called Berriedale Farm. In the book of the peerage Mr. Sinclair is put down as

QUEEN VICTORIA'S IMPERIAL CROWN.

Earl of Caithness, Lord Berriedale and Baronet of Nova Scotia. All the castles and vast estates which his ancestors owned have shrunk to the North Dakota farm. The earldom of Caithness once embraced all the northern part of Scotland, from sea to sea, and the Sinclairs were earls of Orkney too. The blazon of the shield is, quarterly, 1, az., a ship at anchor, oars in saltire and sails furled, within a double tressure fleury-counter-fleury or, for Orkney; 2, 3, or, a lion rampant gu. for Spar; 4, az., a ship under sail or, the sails arg. for Caithness; over all, dividing the four quarters, a cross engrailed sa.

DUKE

The crown for the sovereign, and the coronet for the nobility, are usually employed as their distinguishing attributes. Coronets of different form indicate different rank.

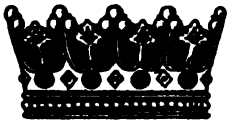
The coronet of a duke is a circlet of chased gold, surmounted with eight strawberry leaves, only five of which appear in illustration. See in the next chapter the coronet in the coat armor of the Duke of Marlborough.

MARQUIS

The coronet of a marquis is like that of a duke; but surmounting the circlet are only four strawberry leaves, alternately arranged with four pearls or silver balls. Only two of the pearls and three of the strawberry leaves appear in illustration.

ARMS OF SIR PHILIP HENRY BRIAN GRAY-EGERTON,
OF OULTON PARK, CHESHIRE. HIS WIFE IS
LADY GRAY-EDGERTON NEE MISS MARY
CAROLYN CAMPBELL CUYLER, OF
MORRISTOWN, N. J.

The coronet of an earl has eight pearl balls set upon long spikes which extend to the top of the cap; alternating with these are as many strawberry leaves set upon the circlet. Only five of the spikes and four leaves appear in illustration. My sketch is in part a copy of the coronet of Thomas Fitzallen, 1445, which was finished with triple pearls.



EARL
CORONET OF FITZALLEN

The coronet of a viscount has twelve, fourteen, or sixteen pearl balls set close together upon a circlet of gold; only half of these appear in illustration.

VISCOUNT

The coronet of a baron has six large pearl balls set upon a circlet of gold, only four of which are shown in illustration. This coronet appears in the arms of Fairfax, of Virginia, and Egerton, of England. The arms of Sir Thomas, Baron Fairfax, who purchased the title from James I for £1500, and who was descended from Sir Henry Algernon Percy, fifth Earl of Northumberland, are, or, three bars gemelles gu. surmounted of a lion rampant sa.; above the escutcheon is the coronet of his rank, and thereupon a helmet of his degree; mantling gu. and or; crest, upon a wreath of the colors a lion passant guardant sa.; supporters, dexter, a lion guardant sa.; sinister, a bay horse ppr. John Contee Fairfax, born in Vaucluse, Fairfax Co., Va., in 1830, now bears the title.

BARON

Usually coronets have a cap of crimson velvet, and are edged with ermine; but of late years a better and simpler taste has prevailed, and the velvet cap is discarded.

The ducal coronet or crest coronet does *not* indicate rank. It is a gold circlet surmounted by four large strawberry leaves, and is without a cap. Only three of the leaves are shown in illustration. It is often charged upon the shield or displayed upon the crest. Frequently the crest issues from it, hence it is termed the "crest coronet." Animals and birds are blazoned *gorged* with this coronet when it encircles their necks. Illustrations of it are in the Woodhull and Carleton crests already described.

FARE
FAC
Fairfax

## Chapter VII

# Marshalling and Differencing

If there are several coats of arms belonging to one family which are to be combined, this is done methodically in either of two ways. They may be connected together by an ornamental setting which will preserve the individuality of each shield, or some fanciful substitute for it, or else the contents of the different shields may be incorporated into one shield which is partitioned into halves or quarters for the separate accommodation of the charges. This combination of coat-armor, together with its accessory heraldic embellishments, is called *Marshalling of arms.* The first method alluded to is so rarely in use that the simple illustration given on page 78 of the Adams, Latimer, and Cushing arms, will suffice to make it plain. The second method needs a full explanation.

Marshalling by impalement divides a shield *per pale*, and the arms of one family are placed in the dexter half, and those of another in the sinister half. Generally a husband impales his wife's arms.

SWAN-CLARKE

In Colonial days a member of the Swan family married a Clarke. The blazon of the shield is, vert, three swans or, for Swan, impaling, arg., on a bend gu. between three pellets, three swans ppr. a canton sinister, az. thereon a demi-ram mounting of the first armed or, between two fleurs-de-lis of the last, over all a dexter baton of the

second, for Clarke. Vert and az. are rendered in black for distinctness.

CHUTE-BRITTON

The two American families of Chute and Britton are also combined by impalement. The blazon of the shield is, gu., three swords barways points toward the dexter, arg. pommelled and hilted or, for Chute, impaling, quarterly per fesse indented arg. and sa., in the first quarter a mullet sa. for Britton. The ancient method of impaling arms by cutting both shields in two and utilizing only the dexter half of one and the sinister half of the other resulted in such incongruous designs that it was soon abandoned.

MORRIS-CALLENDER

Marshalling by quartering is another common method of combining arms. When two coats are quartered the more important one is placed in the 1, 4 quarters, and the other in the 2, 3. The American family of Morris which inherited on the maternal side the Scotch Callender arms, bear, quarterly 1, 4, gu., a lion reguardant or, for Morris; 2, 3, arg., three torteaux in fesse for Callender. Gu. is rendered in black for distinctness.

If there are three coats which require quartering *only*, the most important one is repeated and placed in the fourth quarter. Four coats when quartered are placed in the order of their succession, and all over that number repeat,

VIRTVS
INSTAR
OMNIVM
COLONEL WILLIAM BYRD
·1733·

when necessary, the important coat in the last quarter.

An excellent illustration of this principle will be found upon the shield of Col. William Byrd, the founder of the City of Richmond, Va., 1733. Here there are five coats of arms combined by quarterly of six, and the Byrd arms are repeated in the last quarter.

MC ADAMS and KILBY-CLARKE

The impaled shield, according to English law, is not hereditary. Only the father's shield is inherited; but if the mother is an heiress (in the heraldric sense), that is, if she is an only daughter without brothers, her arms are borne upon her husband's shield within the so-called *shield of pretense*, and these arms *are* inherited; but if the mother is a co-heiress (one of several daughters instead of an only daughter), her arms remain in a dormant state until the right of inheritance is decided by the College of Arms.

MC ADAMS'S children

The shield of pretense is illustrated in the arms of a certain Colonial (Boston) gentleman by the name of McAdams. Evidently he married an heiress whose father, a Kilby, quartered Clarke. The blazon consequently would be, gu., three crosses crosslet fitchée, arg. for McAdams, upon a shield of pretense, quarterly 1, 4 arg., three bars az. in chief as many annulets of the last, for Kilby; 2, 3 arg., a bend raguly couped

MC ADAMS'S grandchildren quartering CAMPBELL

MC ADAMS'S great-grandchild quartering HUNGERFORD

MC ADAMS'S great-great-grandchild quartering PEYTON-RANDOLPH

sa. between three pellets, for Clarke. Tinctures rendered in black for distinctness. The children, therefore, of this alliance would bear a quartered shield thus — 1, 4 McAdams, and 2, 3 Kilby-Clarke. Then, if one of the McAdams sons married a Campbell his arms would be pushed into the dexter half of his shield and his wife's arms would be placed in the sinister half, unless she was an heiress, in which case her arms would appear in a shield of pretense set upon her husband's shield; and if she had a son, he would quarter her arms with those of his father.

The division called *quarterly-quartered* is one which grew out of the quarterly method. This divided division is already exemplified in the 2, 3, of the McAdams's children's shield. It will become clear, therefore, that if the McAdams continue to marry into armigerous families and their wives are heiresses, it will only be a question of time when the McAdams' shield will be quarterly-quartered throughout. Thus, a great-grandchild of McAdams inheriting the arms of a Hungerford heiress, would carry the four family coats in their respective order on his shield; but a great-great-grandchild inheriting the quartered arms of an heiress would arrive at the completely quarterly-quartered shield. The arms of this

VAN VOORHEES

heiress (according to my illustration), in the 2, 3, grand quarters, would be blazoned, quarterly, 1, 4, sa., a cross engrailed or, for Peyton; 2, 3, gu., on a cross or, five mullets of the field for Randolph.

The shield of the Livingstons (Greenburgh, N. Y.) of yore, was quarterly-quartered in the second division. The blazon would be, quarterly 1, 4, arg., three gilly-flowers, gu. within a double tressure fleury-counter-fleury vert. for Linlithgow; 2, quarterly-quartered 1, 4 gu., on a chevron arg. a rose between two lions passant combattant of the first, for Hepburn; 2, 3, az., three martlets or, 3, grand quarter, sa., a bend between six billets or, for Callender.

LIVINGSTON, LINLITHGOW, HEPBURN, and CALLENDER

We have a simple and excellent illustration of the completely marshalled coat of arms — the shield and its accessories — in that belonging to the old Dutch-American family of Voorhis or Van Voorhees. Here are all the parts properly assembled; crest, helmet, mantling, quartered shield, and motto. The blazon would be — Van Voorhees, he beareth quarterly, 1, 4 gu., a castle or voided sa. 1, 3 arg.; a tree eradicated vert, above the escutcheon a helmet befitting his degree with a mantling gu. and arg. Crest, upon a wreath of the colors, a castle as in the arms. Motto, *virtus castellum meum.*

*Differencing* is a term used to define a certain simple method of distinguishing the shields of individuals or branches of one family. It is employed in too broad a sense to admit of a more specific definition. Shields of American families differ considerably from those of English families of the same name, but whether by authority of the College of Arms, I am unable to say. Undoubtedly many differences were occasioned by an imperfect knowledge of Heraldry in Colonial days. Still, there are differences which must have been duly authorized.

SKINNER

The Skinner family of America bear, sa., a chevron or between three griffin's heads erased arg. a crescent for a difference. The English Skinners bear a mullet for a difference. The shield of the American Curwens is, arg., a frette gu. on a chief az. a crescent of the first for a difference. Gu. rendered in black for distinctness. The English Curwens bear, arg., fretty gu. a chief az. The American Coffins bear, az., and sometimes vert; it is difficult to say by what authority. The Burgess family, also American, bears, checquy arg. and gu., a chief or, etc., but the English family of that name bear, checquy or and gu., a chief arg., etc. Apparently the tinctures are reversed for the difference.

CURWEN

It is evident that at some time in its history the arms of the Thompsons, a family well represented in this country, were differenced by the addition of a canton. The canton and the bordure were considerably used for differencing by ancient heralds. The blazon of the American Thompson shield is, or on a fesse dancetté az. three stars of the field, on a canton of the second, the sun in its splendor ppr.

THOMPSON

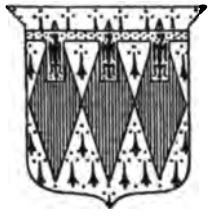
Cadency is a term applied to the differencing of shields of different members, or branches of the same family. The *difference* is usually a minor charge placed *in chief*. Capt. Henry Crafts (Boston, 1702) son of the Duke of Monmouth, bore, lozengy arg. and az., a crescent for a difference.

CRAFTS

Joseph Lemmon, bore, az., a fesse between three dolphins hauriant arg. an annulet of the last for a difference.

The shield of the oldest son carries a label *for a difference*; the second son, a crescent; the third, a mullet; the fourth, a martlet; the fifth, an annulet; the sixth, a fleur-de-lis; the seventh, a rose; the eighth, a cross moline; the ninth, a double quartrefoil. These marks are usually placed *in chief*, and only remain on the shield until the son succeeds to the titles upon the death of his father. When this occurs, the differences are removed.

LEMMON



SIR EDWARD DE MONTAGUE

However, in some ancient families these cadency marks have become a fixture. This is the case with the label, with pendants charged with eagles found upon the shield of Sir Edward de Montague, who bears, erm., three fusils conjoined in fesse gu. a label of three points or, charged on each point with an eagret vert. The shield of the Montague family in America is blazoned, arg., three fusils conjoined in fesse gu. a bordure sa.

MONTAGUE

There are many other differences apparent in the shields of great and ancient families. The Scotch Sutherlands, in one branch, bear gu., three stars or (there is considerable diversity of opinion among heralds as to whether these charges were intended for stars or mullets). The Sutherlands of Forse, co. Caithness, bear, gu., three mullets or, within a bordure wavy of the last. (Gu. rendered in black for relief).

SUTHERLAND

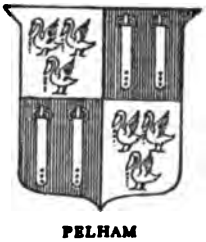
A most striking example of differencing (a difference really of *augmentation* by the addition of charges) is to be found in the shield of Admiral Sir Isaac Coffin who bore, az., semée of crosses crosslet or, two batons in saltire encircled with laurel branches of the second, between three plates. These arms were granted by the king in grateful recognition of the Admiral's services in the English Navy. The Admiral, however, was

ARMS OF THE DUKE OF MARLBOROUGH.

justly entitled to the arms of the distinguished family to which he belonged, although not by any authority of the College of Arms, for there is no proper record of the right of the Coffins, American or English, to the arms of their ancestors. Hence, one of the most remarkable instances of negation connected with armor-bearing is demonstrated in the Admiral's case. The College of Arms, in other words, could not grant him the arms of his ancestors without altering them by a radical *difference*. It is a fact that there is no American family which is more justly entitled to coat-armor through prescriptive right than the Coffins of New England; but that right was lost in the social confusion of the period preceding Cromwell's time.

SIR ISAAC COFFIN

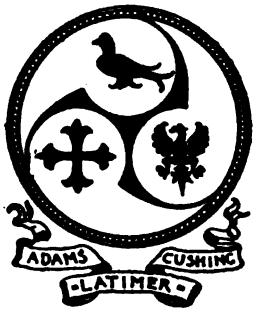
Another excellent example of differencing, will be found in the celebrated augmented shield of Pelham, which was borne by Herbert Pelham of Cambridge, Mass., in Colonial days. In this case, there is a difference of *augmentation* by the method of quartering. The Pelhams bear. az., three pelicans arg. vulning themselves ppr. But in commemoration of the capture of John, King of France, at Poictiers, by Sir John Pelham, the latter was granted — gu., two demi-belts palewise in fesse, the buckles in chief, arg. which were placed



PELHAM

in the 2, 3, quarters. The family have borne this quartered shield ever since.

Still another example of a difference by augmentation is to be seen upon the shield of the Duke of Marlborough. John Churchill, first Duke of Marlborough was granted as an honorable augmentation, an inescutcheon. The husband of the present Duchess of Marlborough, née Miss Consuelo Vanderbilt, of this country, bears, quarterly 1, 4 sa., a lion rampant arg. on a canton of the second a cross gu. for Churchill; 2, 3, quarterly arg. and gu., in the 2, 3, quarters a frette or, over all on a bend, sa. three escallops of the first, for Spencer, and as an honorable augmentation, in chief an inescutcheon, arg., charged with the cross of St. George, gu. and thereon an escutcheon of the arms of France, namely, az., three fleurs-de-lis or; the whole arms borne upon an imperial eagle as Prince of the Holy Roman Empire, surmounted by his princely coronet; above the escutcheon is placed the coronet of his rank, and thereupon a helmet befitting his degree with a mantling sa. and arg. Crests, 1. Upon a wreath of the colors, a lion couchant guardant arg. supporting with dexter paw a banner, gu. charged with a dexter hand apaumée of the first, and staff or, for Churchill. 2. Out of a ducal coronet or, a griffin's head between two wings expanded arg. gorged with a bar gemelle and armed gu. for Spencer. Supporters, two wyverns gu.



# Part II

# Stationery

## Chapter VIII

# Visiting Cards and Various Invitations

THE visiting card, an insignificant but very necessary medium of inter-communication in society, certainly ought to be of the finest quality, and its engraving should be perfect in both style and execution. There is no better way of educating one's self in matters related to art — or any thing else, I might add — than by comparative examination. If we are not sure a thing is as good as it ought to be, the best way to find that out is to compare it with something else of its kind.

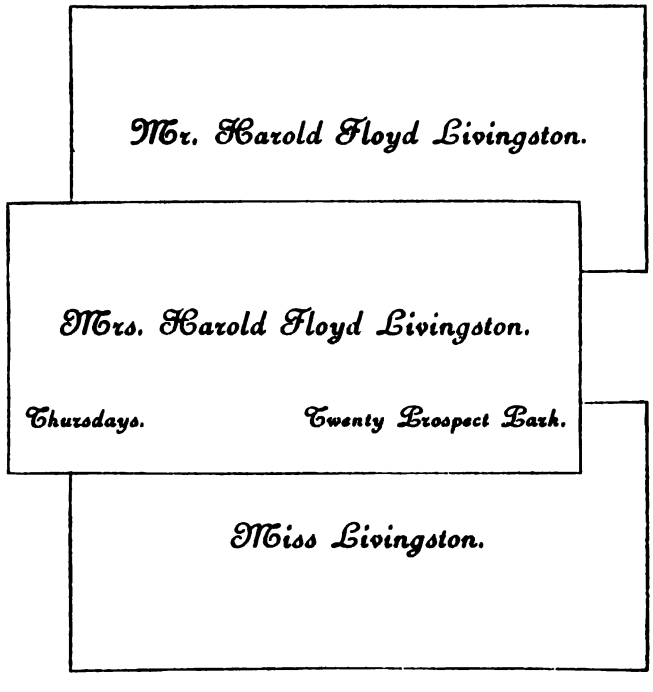
One can find ample room for imperfection in even so simple a thing as the visiting card. A discriminating eye will soon detect the faults of a poor card. The good one should exhibit a graceful script with a firm sweeping curve, a moderately shaded line, and a clean hair line, not too thin.

STYLES OF LETTERING

It is permitted now-a-days to use, also, a Roman or an Egyptian style of letter in place of script, I consider the so-called Caslon Old-Style of Roman type, the best model. But there is one thing that is essential to good taste — there should be but *one* kind of lettering on a card. Also, in a set of cards belonging to one family the rule requires that the lettering should be alike. It would be the height of bad taste in architecture to associate a Gothic window with an Egyptian doorway, and the association of inharmonious lettering should be condemned upon the same ground.

FORM

Of course, the sizes of different visiting cards must be decided by the competent stationer; but the forms of the three family cards should be as follows:




The Roman style of letter would appear as follows:

MR. HAROLD FLOYD LIVINGSTON.

MRS. HAROLD FLOYD LIVINGSTON.

THURSDAYS. TWENTY PROSPECT PARK.

MISS LIVINGSTON.

Names should properly be engraved in full, and residence numbers should be spelled when space will permit.

PREFIXES AND TITLES, ETC.

The prefix *Mr.* should always appear on a visiting card. A gentleman's *business* card, of course, would not contain that formality. Even a clergyman, nowadays, sets aside his formal title, if he chooses, and adopts the plain *Mr.* for a card used in visiting his most intimate friends, and the familiar members of his parish. But this is simply a matter of taste and judgment, about which there is no rule. On the other side of the Atlantic, where social intercourse is strictly conventional, the visiting card of a clergyman, doctor, lawyer, musician, artist, or person of any other profession, may consistently bear any number of prefixes, suffixes, or other explanatory additions, because in formal society, and among strangers, the card becomes a sort of welcome introduction.

FORMAL TITLES

A club or society membership is indicated in the lower left-hand corner of the card and the address in the right-hand corner.

AUTOGRAPH CARDS

A written card should carry neither prefix nor suffix, as it implies the fact that the owner has temporarily exhausted his supply. Besides, it is certainly not proper for one to affix any kind of a title to his *autograph*.

LADIES' CARDS

A lady's card always carries the prefix under any conditions, and if it belongs to one with a profession, that should be indicated with the full name, thus:

*Dr. Mary Kent Gallatin.*

MARRIED LADY'S CARD

The married lady's card invariably carries her husband's name in full, with reception day and address in the customary places. It is usual, sometimes, to indicate the time of day, thus:

*Thursdays — Afternoon.*

But the day *alone* would indicate that the time includes both afternoon and evening. The young lady's card does not bear a calling day.

Only the eldest married lady of the elder branch of the family is privileged to omit all Christian names on her card if she chooses to adopt that simple formality.

YOUNG MISS'S CARD

The young Miss who has not yet entered society is permitted to use a card only among her school acquaintances and youthful friends who would find such a card a convenient reminder of the full name and address.

UNMARRIED DAUGHTER'S CARD

For a year or two after the young lady enters society, when she visits exclusively with her mother, her name appears directly under that of her mother upon a special card bearing both reception day and address. If the young lady is the eldest daughter, her Christian name is usually omitted, but a younger daughter's name appears in full. If other daughters subsequently enter society, the eldest usually uses a separate card for herself, and the younger ones succeed to the place on the mother's card. Frequently, the daughters' names are combined and placed beneath that of the mother, thus:

*Mrs. Ira Dean Salisbury.*

*The Misses Salisbury.*

That is when the two young ladies enter society simultaneously; but if it is preferred, the names may appear in full one under the other.

MARRIED DAUGHTER'S CARD

During the first year after the daughter is married it is customary for her to have a special card engraved with a combined name, thus:

*Mr. and Mrs. Harrington Stawell*

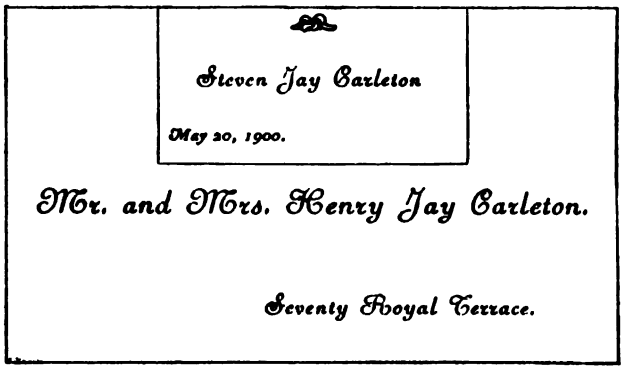
but no reception day is given because the married couple are supposed to visit together during that time. This card is convenient for the discharge of social duties which concern both bride and groom. In addition to this card it is necessary for husband and wife to have his and her own special card.

While a widow may prefer to use her husband's Christian name, her right to it is not legally acknowledged. But society permits its use for excellent reasons which it is unnecessary to explain. WIDOW'S CARD

In the case of a married son bearing the same name as his father, it is better form for the widowed mother, as distinguished from her daughter-in-law, to omit the Christian name on her card and use only the last name, thus:

*Mrs. Livingston.*

It has become a custom of late years to announce the birth of a child by a dainty little card attached to the parents' card in this wise: BIRTH ANNOUNCEMENT CARD



BETROTHAL ANNOUNCEMENT CARD

It is not infrequently a custom, where the circle of acquaintances is large, to issue a betrothal announcement card in the event of a daughter's engagement. The form is as follows:

*Mr. and Mrs. William Henry Livingston*

*announce the betrothal of their daughter*

*Florence May*

*to*

*Mr. Harris Prescott Warren,*

*of San Francisco.*

*Twenty Prospect Park,*
*New York.*

AFTERNOON TEA CARD

The afternoon tea card which is issued in the name of the lady of the house, is a simple extension of the visiting card; in fact the latter may be used in place of the former with the date and time specified in writing in the lower left-hand corner. The form for such an invitation would be this:

*Mrs. Harold Floyd Livingston*

*Friday, January the tenth,*
*from four until six o'clock.* *Twenty Prospect Park.*

For a series of receptions the date would appear in two lines, thus:

*Thursdays, afternoon,*
*in December.*

If the hostess is assisted by her daughter or a friend, the name or names of such assistants would appear under that of the hostess on a specially engraved card.

AFTERNOON AND EVENING RECEPTION CARDS

When a formal tea, musicale or reception is given in the afternoon, the invitations are properly issued by the hostess alone. But if the entertainment is given in the evening, then the husband's name should appear on the card, as he would receive with his wife. Such an invitation requires a special card again, and the character of the entertainment is specified in the lower left hand corner, thus:

*Mrs. Harold Floyd Livingston*

*at Home*

*Thursday afternoon, December the third,*

*from four until six o'cloch.*

*Twenty Prospect Park.*

*Music.*

For the evening entertainment the wording would be

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of your company*

*on Monday evening, January the twenty-fifth,*

*from eight until eleven o'clock.*

*Twenty Prospect Park.*

*Cards.*

For formal afternoon receptions the *At Home* card is used and issued in the name of the hostess. When she is assisted, the names of those who assist appear also on the card:

*Mrs. Harold Floyd Livingston*

*Miss Livingston*

*at Home*

*Wednesday afternoon, January the tenth,*

*from four until seven o'clock.*

*Twenty Prospect Park.*

When receptions are given in honor of some distinguished guest, it is usual to preface the invitation with the following form: DISTINGUISHED GUESTS

*To meet*

*The Hon. Theodore Fairfax,*

*Ex-Governor of Virginia.*

This may appear engraved, or it may be written at the top or bottom of the regular reception form. Frequently a special card is engraved with a blank space arranged for filling in the guest's name:

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of*

.....

*company on*

*Wednesday evening, December the tenth,*

*at half after eight o'cloch,*

*to meet*

*The Hon.*.....

.....

*Twenty Prospect Park.*

DINNER INVITATIONS

Aside from the informal written note extending an invitation to an informal dinner, there is an engraved form for those who are accustomed to give frequent dinners, which requires only the insertion of the guest name and the date, in writing. Here is one:

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of*

.....

*company at dinner*

*on*.....

*at*.....*o'clock.*

*Twenty Prospect Park.*

DISTINGUISHED GUESTS

When the dinner is given in honor of some distinguished person the fact is mentioned in the invitation by prefacing it with *To meet* . . . . In the event of another person less distinguished receiving the same honor, his or her name appears beneath that of the more distinguished guest and the conjunction *and* is placed between. Care should be taken to have both names appear in script of the same size, without deference to foreign custom. We are in honor bound to sustain our more advanced principle of Republican social equality. The form of invitation given above answers for all occasions where the guests are to meet with equal courtesy.

The card bearing the name of the guest which is used to designate the seat at the table is either a simple one with a gilt beveled edge upon which the name is inscribed or painted in simple and neat characters, or it is more or less elaborate, illuminated, perhaps, with a picture or design appropriate to the occasion, and inscribed with the guest's name in legible letters. Sometimes the profession or special interest of a guest is suggested by a dainty device upon his card. At formal dinners designation cards enclosed in a directed envelop are sometimes furnished for the gentlemen and delivered to them in the dressing-room. Such cards bear the name of the lady whom the gentleman is to take in to dinner.

DINNER CARDS

DESIGNATION CARDS

A luncheon or breakfast card is used only when the affair is of a formal nature. If luncheons are of frequent occurrence the following form is used:

LUNCHEON INVITATION

*Mrs. Harold Floyd Livingston*

*requests the pleasure of*

.....

*company at luncheon*

*on*.....

*at* .....*o'cloch.*

*Twenty Prospect Park.*

A similar form of invitation is used for a breakfast, but substituting the word *breakfast* for *luncheon.*

BREAKFAST INVITATION

INVITATION TO A BALL OR COTILLON

The form of invitation for a house-ball or cotillon, which is engraved on a generous sheet and enclosed in two envelops, is as follows:

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of*

.....

*company on Tuesday evening, November the tenth, at nine o'clock.*

*Twenty Prospect Park.*

*Cotillon.*

PRIVATE BALL IN A PUBLIC HALL

For a greater occasion, when a ball is given in a public hall, in celebration of some particular event, the usual form of invitation is as follows:

*The pleasure of*

.....

*company is requested at the*

*Jubilee Ball*

*to be given at the Waldorf-Astoria,*

*on Monday evening, March the thirtieth,*

*at nine o'clock.*

*Patronesses:*

Mrs. ..... Mrs. .....

Mrs. ..... Mrs. .....

If a dance is to be of an informal nature the word *informal* may be engraved in the lower left hand corner of the sheet.

GENTLEMEN INVITING

Club members, bachelors, or army and navy officers giving balls or parties, issue invitations worded, *request the pleasure* or the *honor of your company.*

MUSICALES, OR PRIVATE THEATRICALS

The *reception* form of invitation is also used for a musicale or a theatrical entertainment. The word *Musicale* or *Theatricals* is engraved in the lower left hand corner of the sheet, and the invitation appears in the name of the hostess if the entertainment is in the afternoon, and of the host and hostess if it is in the evening.

GARDEN PARTIES

An Invitation for a Garden Party is engraved on a note sheet, and when the entertainment is given out of town, a card stating the hours of the arrival and departure of trains should be enclosed.

An extension of the hours of a garden party into the evening, necessitating an illumination of the grounds, is termed a "Fête Champetre."

THEATRE, TENNIS, GOLF AND SKATING PARTIES

A calling card with the date and hour, and the word *theatre*, *tennis*, *golf*, *skating* or *cards* in the lower left hand corner will be a sufficient invitation for parties of this kind, although it is perhaps better form to use the regular *at home* or evening reception form, printed from an engraved plate on a card of moderate size. It would be questionable taste to recommend anything different from the plain card and simple script for all ordinary occasions; but it should be remembered that society customs are not laws which define the boundaries of æsthetic taste. Therefore, one who is capacitated to invent and employ some simple and artistic form for such an invitation, especially when it is issued from the summer home, is at liberty to do so. Good taste demands that lettering should be absolutely simple, and that any decoration accompanying it should be equally simple. A true artist never forgets this.

The following is the proper form for a Garden Party invitation:

*Mrs. Harold Floyd Livingston*

*requests the pleasure of*

.....

*company on Wednesday afternoon,*

*June the twentieth,*

*from four until seven o'clock.*

*Montclair, New Jersey.*

*Garden Party.*

ABOUT THE R.S.V.P.

The old custom of putting R. S. V. P. on an invitation has almost if not quite gone out of fashion. It is to be presumed that every one is polite enough to answer an invitation — and promptly too — especially, when, to every thoughtful person it must be evident that the hostess would like to know beforehand for whom she must provide. It is rightly esteemed nowadays, therefore, that, as R. S. V. P. really reminds one to be polite, the omission of it is in better taste.

# Chapter IX

## Wedding Invitations and Announcements

AMERICAN good taste in wedding stationery is amply demonstrated by its character of simplicity. That there should be some difference of judgment regarding what might be considered the *best* taste is unavoidable so long as circumstances differ. The form of both invitation and announcement, therefore, varies with the requirements of the case; but it is quite evident that the latest tendency is toward a short and concise form, distinguished for its practicality and independence of all foreign conventionality.

There are few rules to be observed in the make-up of the form, and in a number of instances these are of an elastic nature. The style of the script should be rather firm, black, and of a good size; the matter should be grouped symmetrically, a trifle lower than in the middle of the sheet, and the folding line of the latter should *not* cross the text. It is unnecessary to add that a generous-sized sheet always looks best. The prefix *Miss* is only placed before the young lady's name, when the invitation is issued by her guardian, grandparent, uncle or aunt; but *Mr.* is invariably added to the gentleman's name, which is given in full.

THE PREFIX AND TITLES

Regular Army and Navy officers above the rank of Lieutenant have their titles prefixed in full on invitations. A lieutenant uses the prefix *Mr.* His rank and the branch of the service with which he is connected are engraved on a separate line, directly beneath his name.

Honorary titles are never used, but for ministers the word *Reverend* is spelled in full.

The names of city and state are properly omitted except in the case of small cities and towns. The wording of the invitation is variable: *request your presence*, or *the pleasure of your company*, or, *of your presence* is usual for the house wedding, and *request the honor of your presence* for the church wedding. The complete form of the latter is commonly as follows:

FORM FOR CHURCH WEDDING

*Mr. and Mrs. Harold Floyd Livingston*

*request the honor of your presence*

*at the marriage of their daughter*

*Florence May*

*to*

*Mr. Harris Prescott Warren,*

*on Thursday, June the twelfth,*

*at twelve o'clock noon.*

*Saint Thomas's Church.*

Often the English form *high noon* is used.

Sometimes an invitation has, in addition, the year spelled in full just beneath the day and month. Also, some church invitations are worded *invite you to be present* and *request your* presence. The word *honor*, in fact, is not a necessary courtesy, and I think in the future the simpler form will predominate.

There is no sufficient reason, nowadays, for spelling *honor* with a *u*. It is reprehensibly affected. The English *honour*, and other words of that form, have long since been rejected by the orthographists of this country; even Worcester years ago said, "the rule which entirely excludes the *u* from this class of words, and which is in accordance with prevailing usage in the United States, is the most convenient."

RECEPTION AND BREAKFAST CARD

If a reception or breakfast is given with the invitation after the church ceremony a separate card of moderately large size is enclosed with the invitation to the desired guests. *Wedding Breakfast* is the term employed when the wedding takes place in the forenoon or early afternoon, and *Reception* for late afternoon or evening. Several forms are as follows:

*Mr. and Mrs. Harold Floyd Livingston*

*At Home*

*on Thursday, June the twelfth,*

*at half after twelve o'cloch.*

*Twenty Prospect Park,*

or this:

*Breakfast*

*from half after twelve until three o'clock*

*Twenty Prospect Park.*

or this :

*Reception*

*from seven until nine o'clock.*

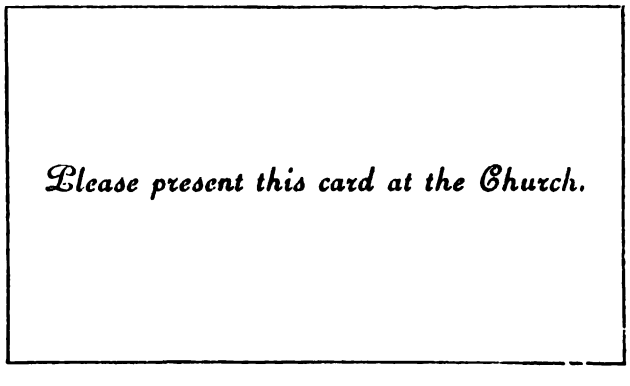
*Waldorf-Astoria.*

The expression *half after* is a conventionality, not a rule. The correctness of *half past*, however, cannot for one moment be questioned.

Separate Breakfast and Reception cards are never issued with *house* invitations, as such entertainments invariably follow the ceremony.

CHURCH ADMISSION CARDS

A small card is sometimes used to exclude an inquisitive public from the church. This card is about the size of a small calling card, and bears one of the following forms :



or this:

.....

*will please present this card at*

*Saint Thomas's Church,*

*Fifth Avenue and Fifty-third Street.*

or this:

*Please present this card at*

*Saint Thomas's Church,*

*on Thursday, June the twelfth.*

FORM FOR HOUSE WEDDING

The form of invitation for house weddings is commonly thus:

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of your company*

*at the wedding reception of their daughter*

*Florence May*

*and*

*Mr. Harris Prescott Warren,*

*on Monday evening, January the tenth,*

*from half after eight until ten o'cloch.*

*Twenty Prospect Park.*

A separate card, the size of a small calling card, bearing the words *Ceremony at eight o'clock*, accompanies the invitation in the case of those whom it is desired to have present at the ceremony.

An open form of Reception invitation is also frequently used, upon which the guest's name is written in the blank space allotted for the purpose; the three first lines appear as follows:

*Mr. and Mrs. Harold Floyd Livingston*

*request the pleasure of*

.....

*company at the wedding of their daughter.*

Of course the choice of this form is a matter of taste. But the handwriting is far from improving the appearance of the page. It is too nearly related to script, which, it must be remembered, is writing itself scientifically perfected.

If the reception is to be given in a hall or hotel, the usual *House* form of invitation is used, and the time and place appear as follows:

*On Tuesday evening, October the tenth,*

*at six o'clock.*

*Waldorf-Astoria.*

A reply card is often enclosed with this invitation, indicating the address to which replies should be sent:

*Please address reply to*

*Twenty Prospect Park,*

*New York City.*

In a less desirable form the address would appear in the lower left-hand corner of the *invitation*, thus:

*R. S. V. P.*

*Twenty Prospect Park,*

*New York City.*

When the wedding is a suburban one, it is usually the custom to enclose with the invitation a small train card for the benefit of guests living in town; the form of such a card would be: TRAIN CARDS

*Train leaves Grand Central Station*

*for New Haven at 8.30 A. M.*

*Returning, train leaves New Haven*

*for New York at 3.25 P. M.*

If a special train is provided a special card serves as a ticket or pass, with the following form:

*A special train will leave*
*Grand Central Station, New York, on the*
*New York, New Haven and Hartford R. R.*
*at 8.30 A.M.*
*and returning will leave New Haven*
*at 3.25 P.M.*

*Please present this card at the Station door, and to the Conductor.*

WEDDING ANNOUNCEMENTS

The usual form for a wedding announcement note is as below; the names of the church, city, and state are sometimes given, and the year is always spelled in full:

*Mr. and Mrs. Harold Floyd Livingston*
*announce the marriage of their daughter*
*Florence May*
*to*
*Mr. Harris Prescott Warren.*
*on Thursday, June the eleventh,*
*Nineteen hundred.*
*Paris.*

In one recent invitation before me the names of the town and state are in the lower left-hand corner; but the symmetry of the sheet, as a consequence, is marred.

Still another plain form simply announces the marriages and the date. This form is usually printed on a large card and is issued when no parent, relative, or guardian is available to make the announcement:

*Mr. Harris Prescott Warren,*

*Miss Florence May Livingston,*

*Married,*

*Thursday, June the eleventh,*

*Nineteen hundred.*

*Paris.*

In another form the words *announce their marriage* is used instead of *married* and the conjunction *and* is placed between the names. Also *on* and *at* are added in the proper places. It is, of course, consistent to introduce all the conjunctions and prepositions or else leave them all out. If the ceremony occurred at a church the name would immediately precede that of the city.

Another form of announcement which is in use now-a-days reads:

*Mr. and Mrs. Harold Floyd Livingston*

*have the honor of announcing*

*the marriage of their daughter*

*Florence May,*

*to*

*Mr. Harris Prescott Warren*

*on Thursday, June the eleventh,*

*Nineteen hundred.*

*Paris.*

But it is a question whether such a formal invitation can be defended on the side of good taste. The *honor* of such an announcement is unavoidably an assumption on the part of *parents*.

AT HOME CARDS

The form of a card usually enclosed with the wedding invitation or announcement indicating the receiving day and the future address of the bride and groom is as follows:

*At Home*

*Thursdays, after October tenth,*

*121 Bensonhurst Avenue,*

*New York.*

This form is sometimes engraved in the lower left-hand corner of invitations; but it is *only* correct to have a special card for each social occasion, and this *at home* must certainly be considered as such.

It is a lack of courtesy to omit *At Home* cards, except when a prolonged bridal tour is contemplated; and in this case a formal reception is usually held by the bride and groom upon their return.

If a formal reception is to take place on a given date at the future residence of the newly-wedded couple, the *At Home* card as noted above is omitted and a *Reception* card is issued instead, with the following form: FIRST RECEPTION

*Mr. and Mrs. Harris Prescott Warren*

*At Home*

*on Friday evening, November the fifth,*

*from eight until ten o'clock.*

*121 Bensonhurst Avenue,*

*New York.*

These cards are not enclosed with wedding invitations but are sent separately at a later date. They may, however, be enclosed with announcements.

The invitation or announcement of a lady who is a widow should be sent out in the name of her parents, if they are living, and should read as follows: WIDOWS' INVITATIONS

*Mr. and Mrs. John Berry Green*
*request the honor of your presence*
*at the marriage of their daughter*
*Mary Fassett*
*(Mrs. Harold Floyd Livingston)*
*to*
*Mr. Howard DeVere Poynter,*
*on Thursday evening, June the eleventh,*
*at six o'clock.*
*115 Chestnut Street*

Otherwise it is proper for her to issue the invitations herself and use the following form :

*The honor of your presence is requested*
*at the marriage of*
*Mrs. Harold Floyd Livingston*
*(née Mary Fassett Green)*
*to*
*Mr. Howard DeVere Poynter,*
*on Thursday evening, June the eleventh,*
*at six o'clock.*
*115 Chestnut Street*

The introduction of the husband's name in either instance is a matter of taste. Preferably it should be omitted as it is without legal significance, and it is to be presumed that the invited guests would be sufficiently well acquainted with the prospective bride to recognize her own name.

In most of the invitations before me, the legal name alone is used with the prefix thus:

*Mrs. Mary Fassett Livingston.*

A widow may also use the simple *Married* announcement form previously described.

ORPHANS

Should there be no relative nor guardian to issue the wedding invitations of an orphan, she may properly issue them herself; and should the wedding take place at the house of one of her friends, the residence and name of the friend must appear on the invitations, at the end, thus:

*At half after eight o'clock,*

*at the residence of*

*Mr. and Mrs. Henry Parker Brown*

*19 Clinton Avenue.*

If the invitation is only to a reception, then the words *wedding reception* and *and* take the places of *marriage* and *to*, in the usual form, beginning with *The pleasure of your company*, etc.

SILVER AND GOLDEN ANNIVERSARIES

The styles of invitations used for wedding anniversaries are the regular *At Home* or *Reception* forms printed in *black* script on plain white cards or note sheets, with the monogram stamped in silver or gold (from a die) at the top in the centre, with the dates in black arranged on either side. The words *Please omit presents* may be engraved in lower left-hand corner. A suggestion of the gold or silver wedding is given by the tincture of the monogram; but it is not in good form to use the expression *Silver Wedding*, *Golden Wedding*, etc.

The maiden name of the wife and the full name of the husband may appear either at the top on opposite sides or in the lower left-hand corner of the invitation.

OTHER ANNIVERSARIES

For another anniversary than the silver or golden one it is better to have all the matter in the invitation printed in black. Cards of wood, tin, etc., are no longer in use.

Anniversaries are as follows:

| | | |
|---|---|---|
| At the end of the | *First year* | Cotton. |
| | *Second year* | Paper. |
| | *Third year* | Leather. |
| | *Fifth year* | Wooden. |
| | *Seventh year* | Woolen. |
| | *Tenth year* | Tin. |
| | *Twelfth year* | Silk, Fine Linen. |
| | *Fifteenth year* | Crystal. |
| | *Twentieth year* | China. |
| | *Twenty-fifth year* | Silver. |
| | *Thirtieth year* | Pearl. |
| | *Fortieth year* | Ruby. |
| | *Fiftieth year* | Golden. |
| | *Seventy-fifth year* | Diamond. |

The following are the two most approved forms for invitations:

1850 1900


Mr. and Mrs. William Henry Livingston

At Home

on Monday, May the twelfth,

from four until six o'clock,

and from eight until ten o'cloch.

Twenty Prospect Park.

Please omit gifts.

*Henry Jay Livingston.* *Mary Fassett Green.*

*1850* *1875*

*Mr. and Mrs. Henry Jay Livingston*

*request the pleasure of your company*

*on the twenty-fifth anniversary of their marriage*

*on Monday evening, May the twelfth,*

*from eight until eleven o'clock.*

*Twenty Prospect Park.*

*Please omit presents.*

All invitations and announcements, if mailed, should have inside and outside envelops. The outside envelop may have the address of the sender, stamped from a die, upon the flap.

When it is desirable to be formally courteous in issuing invitations and announcements, it is proper to send each member of a family residing at the same address a separate invitation or announcement.

But it is the usual custom to send *one* to the father and mother, with the address on the inside envelop, *Mr. and Mrs. James Brown Stanley*, and on the outside envelop thus :

*Mrs. James Brown Stanley,*

*540 Riverdale Place,*

*New York.*

And one for *all* the sons, addressed on the inside envelop : — *The Messrs. Stanley*, and on the outside envelop the elder brother's full name and address. The same rule applies to the unmarried daughters.

## Chapter X

# Colonial and Modern Engraving
# Bookplates, Monograms, etc.

ITH the dawn of the twentieth century the art of the engraver seems to have reached the culminating point of its development. But it is very evident that its field of operation has become contracted. Camera and process have supplanted it except where it is employed for interpretative illustration, and for the elaboration of bank notes, stock certificates, and postage stamps, all of which require an exactness of technique not attainable by mechanical methods.

It is apparent, therefore, that the American engraver has held his own against processes of a superior order, and it is not surprising to find that to-day he holds the standard for technical excellence in the estimation of the whole world. The beginning of the art in this country dates back about a century and a half ago, to the time of Nathaniel Hurd and Paul Revere, who may be justly called the pioneers of engraving in America. Both men possessed considerable artistic ability, but in these advanced times, it must be confessed, the work of either appears both primitive and crude. Nathaniel Hurd was probably the first to engrave upon copper in this country,

Hurd

and among the few examples of his work that still exist is a most creditable miniature engraving done in linear style, in 1764, of the Rev. Dr. Sewall of the Old South Church, Boston. He also engraved an excellent though unpretentious seal for the University of Harvard, which may be seen in many of the old volumes belonging to its library. Hurd scarcely attained middle age, and as a consequence his artistic ability was never fully developed. He was born in 1730 and died in 1777. A good portrait of him as a young man with a smooth face and rather clerical appearance, appears in the third volume of Buckingham's New England Magazine, Boston, 1832. It is copied from a painting by the celebrated Boston artist, Copley, which is now in possession of one of the family. Hurd's contemporary, the famous patriot of the Revolution, Paul Revere, was also an engraver of no mean reputation. The most notable and elaborate piece of work from his hand is the well-known engraving of the Boston Massacre, which, notwithstanding its quaint and primitive appearance, is not without artistic merit. Revere's designs of book plates also bear the impress of an artist's hand. Certainly the two specimens which I have had reproduced, the one for himself and the other for William Wetmore, are very fair examples of that kind of Art.

As a matter of fact, there was little in the Colonies about the middle of the eighteenth century which could foster art. Certainly there was nothing inspiring about the unbroken forests and the primitive life upon its borders. Hurd and Revere evidently got their ideas of art elsewhere. Unquestionably London was the source of supplies, and art came with the immigrant or not at all. As a matter of fact quite a little did come, and Chippendale as well as Sheraton were fairly represented in this country. The refined art of Chippendale appealed to the engraver, and as both Hurd and Revere seemed to work almost ex-

clusively in that style it must be reckoned as the fountain-head of their inspiration.

Chippendale was an artist cabinet-maker of great fame, who exerted a strong modifying influence upon English art of the eighteenth century, at a time when it had developed a most aggressive and extravagant character. The social degeneracy of the period found its correspondence in art, and even Chippendale could not escape it, for although much of his work was beautiful, some was ugly.

In addition to the Revere book-plates, I have had reproduced several excellent examples of the work of Nathaniel Hurd, which are a sufficient evidence of his superior skill as a pioneer engraver. The plates he made for Robert Hale, Lewis De Blois, John Lowell and Andrew Oliver are not only creditable representations of the rococo art that was fashionable in London and Paris in his day, but they compare very favorably with some of the best specimens of this kind of art from the hand of the talented French artist, Delagal. Indeed, I consider that they contain about all the excellence which this florid and extravagant style is capable of exhibiting. Certainly they breathe of summer and the rose garden, even if they do remind us of those artless souvenir books, containing the medley of flowers, poetry and sentimentality, familiar to our grandmothers, so I should be inclined to view the clumsy C's and festooned cloth with an indulgent eye. It is important also to remember that the rococo book-plate is not without a grace and freedom which would be commendable in many a modern design bound together by prison bars of ruled lines. The rendering of the coat of arms of the Hurd family (vert, a bend erm. between three escallops arg.), embellished with rococo ornaments is distinguished for the freedom of its design; that could never have been attained without those graceful clustering curves which I have copied from old designs. (See page 110.)

Paul Revere

TENTANDA VIA EST
William Wetmore
Revere sc

Robert Hale Esqr.
OF BEVERLY
N. Hurd Sc.t

Lewis DeBlois

N.
OCCASIONEM COGNOSCE.
John Lovell
N. Hurd. Sc.t

Andrew Oliver

Perhaps these old book-plates are too often injured with the silver engraver's meaningless flourishes, but that does not matter so long as they are distinguished for their fanciful grace and swinging curves. There is no lack of grace and swing, however, to the modern design by Paul

BOOK-PLATE BY PAUL WOODROFFE

Woodroffe; but beyond its breezy freedom it bears no resemblance to that lawless luxury of ornament which characterizes the Chippendale designs. In contrast with such lawlessness is the orderly, dignified design by M. E. Thompson, which to my eye suggests simplicity and grace of another kind. The orderliness of this design

however, is perhaps exceeded by that in the prim little picture of an English house by E. H. New. There is everything to admire in the quaint, old-fashioned wood-cut appearance of this simple design, and nothing to find fault with. As a rule the extravagance of modern book-plate designers puzzles us. We are left in as much doubt

BOOKPLATE BY M. E. THOMPSON.

about what they are driving at as we are about the meaning of Durer's "Melancholia." But there is some satisfaction to be gained by looking at so plain a design as that by J. W. Simpson. There is not much to it, to be sure, but it is admirably simple. It has a knickerbocker air, and the common sense of realism. (See page 116.)

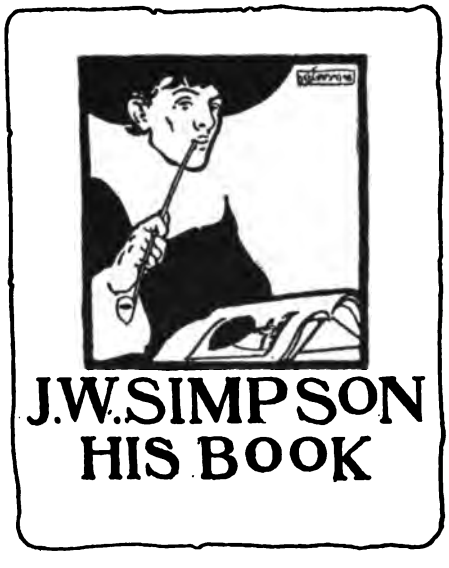
BOOKPLATE BY HENRY OSPOVAT

The design by Henry Ospovat is a bit of idealism; but no one can possibly mistake its meaning. There is art and poetry in every line of the drawing, and skill in its arrangement. This design furnishes a strong contrast with the Chippendale ideal of a book-plate which was our starting point. But true art is full of variety; its methods

BOOKPLATE BY E. H. NEW

and means for the presentation of beauty must be manifold, because beauty itself is an infinite thing. Art is intolerant of monotony. For this reason it is essential that the stationer should avoid a stereotyped style in the decoration of his letter paper, and draw inspiration from other sources than those which he is accustomed to think

are the only ones fitted to his need. The die-cutter and stationery engraver are inexcusably conservative. They need to be shaken up with some of our aggressively original poster designers! Posters and book-plates are worth study; they are anything but conservative. It seems to me that the few *ex libris* designs introduced here contain




BOOKPLATE BY J. W. SIMPSON

more of the true spirit of art than do all the modern decorations of letter sheets that I can call to mind. Perhaps the responsibility for this lack of art lies with dictatorial society rather than the stationer; at any rate we may be sure society never was responsible for any of the world's great paintings.

That the printer has already received some impetus in the direction of art, it is not necessary for me to demonstrate. The fact is perfectly evident, and we must remember, also, that the art of the printer is not inferior

BOOKPLATE BY F. SCHUYLER MATHEWS

to that of the engraver. Art is in no measure beholden to the method of its reproduction. A technically perfect bit of printing is artistically equal to a technically perfect stamp from a die. The art in either case is exclusively the embodiment of thought in the design. The drawing

of the book-plate on page 117 contains birds, flowers and heraldic shields; in the abstract these are quite unrelated, yet the design has drawn them into harmonious relationship. If we discern the thought or meaning of the drawing, we have found all the art that there is in it. Originality is therefore, in a certain measure, art. The modern stationery designer who seems lacking in originality might learn something from Mr. Frederic Singleton who drew these crossed cornucopias, as well as the initial at the

head of this chapter, and the tailpiece on page 142. They are all representative of a thoroughly interesting time of art — the Colonial period. The originality of these designs is not in their *character*, for that is not new, but in the application of an antique idea of art to modern uses! The following form is an adaptation of an old principle, and it must be admitted that it is essentially original. Mr. Singleton is to be credited for the beautiful tail piece, and although I cannot particularly recommend the printer's type because of its mechanical perfection, it is proper to call attention to its simple style. With less heavy bars to the letters and a few slight changes the character of the type would be greatly improved. The Q should have a longer, straighter tail, the E its middle bar higher up, the M its v part shorter so that the point should not touch the base line, and the R a smaller loop and longer tail.

MR. & MRS. JOHN DAY
REQVEST THE
PLEASVRE OF YOVR COMPANY AT
AN AVTVMN PARTY, ON TVESDAY
EVENING, OCTOBER TWENTIETH,
AT EIGHT O'CLOCK,
AT
MAPLEWOOD FARM.
CHETWOLD.

Also some new element of art must be thrown into the modern monogram to break its lifeless monotony, lest that conventional ornament be condemned, with its graces as well as its faults, for all time. I do not care to define the extent or the character of the change which is necessary. We can afford to leave that for the ingenious stationery designer to determine; but change the monogram and the "curly" cypher he must, or his work will become insufferably tedious and his monogram a bore.

I have sketched a simple A·D·M. with the crest perched upon the M. That is one way of making the

letters interesting. Note also that in every case where I have drawn a monogram, the letters are inseparable — one runs into the other. They are *not* separate letters woven together. The word monogram means *one drawing*, and we should adhere to that principle.

Another monogram departing less from the style of letter which has been accepted by exacting society for some twenty-five years past, is the G.M.F. which I have confined to a lozenge, an appropriate setting for a lady's

initials. The S.F.M. which follows, is a plain and simple twining of three letters confined to an oblong shape. I think it would be difficult to separate the three, they are merged into *one* character — a good point.

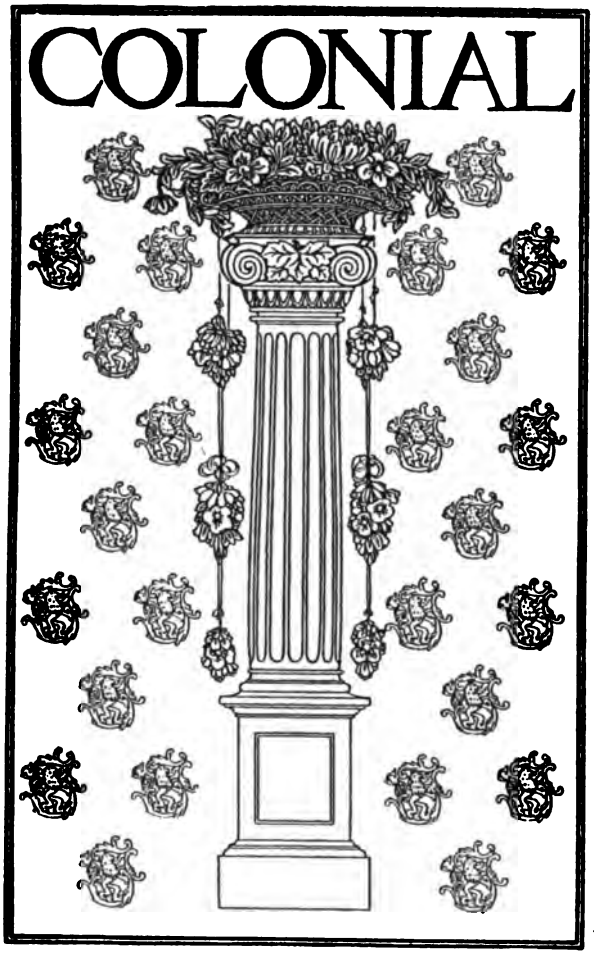
The monogram S.H. is not without significance, the *heron* stands literally for the surname "Henshaw," and the S. does not in the slightest disturb the serenity of straight upright lines in the rest of the drawing. The monogram in this instance bespeaks the name with unmistakable emphasis.

The next drawing, elliptical in shape, is a heraldic conception, combining the charge from the field of a shield, a dragon with the initial M. This is an appropriate design for a lady, who, as I have already explained is not

privileged, according to heraldic law, to display a shield. It is but a step now from the monogram to emblematic designs of a more serious nature.

Not many years ago, everyone interested in art was more or less startled by the extravagance of imagination and aggressiveness of color displayed by the animated poster. Very naturally so extreme a departure from conservative principles was neither understood nor accepted by common-sensible people. Undoubtedly the bounds of propriety in art *were* overstepped; but the innovation, or rather the reformation, was a sincere and creditable one. It proved that the revulsion against photographic literalism was complete; and it was a satisfaction, at least to the designer of the tempestuous poster, to know that by his efforts a very tame and lifeless ideal of art was broken down. It is just as well to remember that art and the camera behold truth from opposite points, and that art is creative *not* imitative. I have introduced a number of examples of Mr. Will Bradley's work, to illustrate this creative principle in its simpler form. His heraldic lion which is at the head of the first chapter in this book, is *not* a natural lion except in *nature*! Mr. Bradley shows the savage character of the beast by a sort of ornamental activity. He tells just so much of the truth and no more. It is well done, and that is enough. Opposite this page is Mr. Bradley's design for a Colonial book; its simplicity and refinement need no words of commendation from me. There is nothing about it which a camera facing the real thing could copy with half as much resulting interest.

Certainly no one ever saw two figures in life exactly like the quaint Colonial personages which are depicted on the page nearby (opp. 124). But the fact remains, that these figures are full of life and character, and the artist has rendered them truthfully and artistically, with no little grace.


COLONIAL

Another quaint colonial conception is embodied in the autumnal design (opp. page 126.) There is no good reason why such a bit of decoration should not be adapted to some social occasion in the autumn when an order of dances or a novel invitation is needed. But neither the stationer nor his customer seems to think that art is applicable to stationery in just this way. In my opinion it is!

Magdalene of France

There is also a way of adapting heraldic designs to stationery with some degree of originality. I have already pointed out the lozenge as the proper setting of the coat of arms borne by a lady. There is no reason, of course, why an American lady should not adopt any part of her husband's or her father's armorial insignia

with which to decorate her note-paper. If she chooses to use the crest alone, that is her own affair, she is an American, and is not amenable to either English law or custom. We are so remotely removed from the original significance of coat armor in these late days, that the meaning of the crest, or the motto, is at best but vaguely understood. Still, the fact remains that the artistic side of heraldry consistently demands a proper regard for its

symbolism, and in the face of this fact it is difficult to see any propriety in the use of crest and motto by one who should properly have no place upon the battle-field of life. The coronet is a woman's by right of her nature and sex. She may be the queen of hearts, but not a queen of Amazons, at least that is the way we feel about it now-a-days. My drawing, copied from an old engraving, of the arms of Magdalene of France impaling Scotland and France, and surmounted by the queenly coronet, is, I think, a far more feminine appearing design than a chival-

BRADLEY

rous crest could be. The odd lion is very cleverly fitted in the triangle, and all the proportions are graceful and slender.

The design I give entitled Revé Marie, is another lozenge which is admirably adapted to the accommodation of the bend and the six fleur-de-lis. But the lozenge is not the only form in which a lady may place her heraldic insignia with satisfactory artistic results. There is the curling form (a modification of the ancient symbol called the Swastika) which carries the Otis arms, Japanesque in

its oddity, but suggestive of the classic simplicity and dignity of the Colonial style; the Otis blazon is, arg., a saltire engrailed between four crosses crosslet az.: also, there is the far simpler form of the circle in which I have placed the arms of the Dutch-American family by the name of Rapaljie; at least the modesty of this design carries with it a wholesome lesson. The Rapaljie arms are, az., three bars or.

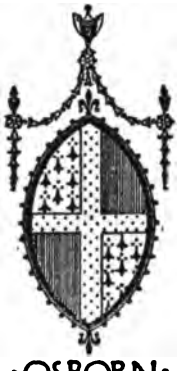
The ellipse is also an excellent simple form in which to place insignia which are adapted to that shape. The arms of the Twinings, an English family with an American

branch, are, gu., two pallets arg., on a chief or, three fleurs-de-lis. The crest, which I have barely suggested by the leafy ornament at the top, is the stump of an oak tree,

sprouting out new branches ppr. thereon an escutcheon pendant gu. The arms of the Marvins of Pertwood, Wiltshire, Eng., and of this country, I have set in a shape less common than the ellipse, but one occasionally found

Autumn
dance.
1900
October Fourth

in heraldry; it is undoubtedly a type of shield. The style of this design smacks of the eighteenth century. The



•OSBORN•

blazon of Marvin is, arg., a demi-lion rampant sa. charged on the breast with a fleur-de-lis of the field. The Marvins of Hampshire, Eng., bear, sa., three lions passant guardant

Marvin

in pale per pale arg. and or. The Osborn arms are somewhat modified and set within a shape common among

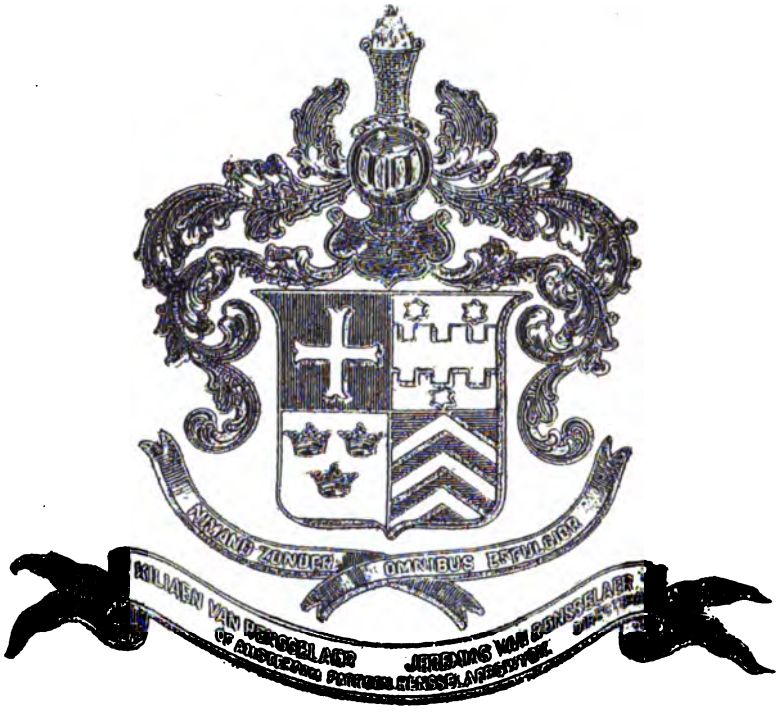
nineteenth century seals. The blazon of Osborn is slightly different from the drawing, i.e., it is doubled, so to speak,

STRONG

thus: quarterly quartered erm. and gu. over all a cross or.

I have taken the liberty of inserting the Strong crest

within the confines of a border or setting, at once suggestive of a shield. At the same time the design can be called neither crest nor shield; it is rather the suggestion


NIMANG ZONDER OMNIBUS ESTULGIOR
KILIAEN VAN RENSSELAER
JEREMIAS VAN RENSSELAER

of a means whereby a lady may use a crest without impropriety. The whole design is capable of a reduction to about an inch in height. Another lozenge shape ornamented with suggestions of the fleur-de-lis is the setting of the Schermerhorn arms. The blazon of the shield is, az., on a mount vert a tree of the last. As the species of the tree is not indicated in the blazon, one is at liberty to suit his own taste in that direction.

FOLSOM

The arms of Foljambe or Foliambe and Folsom, the former of England and the latter of this country, are, sa., a bend or between six escallops arg. These are placed within a decidedly colonial figure remotely suggesting a shield. The whole setting with its flowers and leaves, is, however, feminine in character. There is a certain simple charm about colonial art which a modern designer might well emulate. The quaint and graceful character, for instance, of the Van Rensselaer coat of arms is something

which one does not often meet with in modern engraving. The print is a remarkably good reproduction of a "rubbing" taken from an ancient silver salver in the possession of one of the family. Every line of the old engraving is preserved with absolute fidelity, and the design is worthy of the hand of a modern artist. The Van Rensselaer arms are in the first quarter of the shield, gu., a cross moline arg. The other quarters contain insignia authentically connected with the family.

Not the least thing of importance which concerns the art of the engraver is lettering, and if it were only possible to convince engravers that a letter is a plain thing with a plain duty to perform, it would be better for our eyes and for art into the bargain. To be able to read a sign while you run, or an inscription at a glance is the best proof of the excellence of the lettering. We are not every one of us, however, familiar with English alphabets of different periods, and all except our commonplace Roman letters are more or less unintelligible; but that is our own fault, every English-speaking person should be familiar with old English text. One of the best models I know of is that engraved by William Caslon, opposite. The initial T is one designed by William Morris; naturally it can afford to be ornamental, as we can read the sentence without its help. But the lower-case letters are simplicity itself and the characters are not only agreeably and artistically uniform but are perfectly legible.

Ornamental lettering on the other hand is dangerously near bad taste; the ornament is out of place. Consistency is a jewel. A letter, if it is to be read, should be nothing more nor less than *a letter!* Even the rustic initial (which has no art about it) is an unreasonable circumvention of the simple duty of a letter to be plain. As for the monogram, that has a symbolic nature which is justified in being ornamental, and if we choose, a bit mysterious.

his type is an excellent reproduction of good Old English text. ¶ Early in the eighteenth century, William Caslon, an English type-founder and letter-engraver of great industry and renown, cut the originals of these letters, following the traditional character of the letters first used by Wynkyn de Worde, and receiving special praise for the faithfulness and superior quality of his work.

## Chapter XI

# Dies, Seals, etc.

NOT the least matter of importance after one has obtained an artistic design of a monogram or a coat-of-arms, is the acquisition of a steel die which will do justice to the original drawing. It is one thing to draw or paint a dragon, but quite another to cut an intaglio of him in metal; the engraving, in other words, must be in many respects interpretative, it can not be a slavish copy without actual loss somewhere. Just as surely as an engraver thoughtlessly and mechanically follows the artist's pencil or brush, just so surely will he miss the spirit of art which the original design possesses. I do not mean by this that the sweep of the brush or the vigorous curve of a line from pencil or pen can not be copied with technically good results, but I do mean that the engraver should keep abreast of the artist with his thought. The curling tail of a dragon, for instance, must not suffer the slightest deterioration at the hands of the engraver: whatever sweeping curve it got by brush or pencil must all be there in the engraved copy, in addition to the force and depth of modeling which engraving makes possible. That is just where the engraver's art tells; it has the advantage of drawing because it can make the dragon's tail not only "lash" as well, but make it stand right out from the paper. It is too often the case that the die cutter's rendering of an original drawing is a very feeble copy, though it may be difficult to tell exactly what is the matter. Nothing is really copied wrong because it is apparent that

the die-cutter has been playing a game of follow my leader, but it is also plain that he has followed miles behind! There is every indication of a weak and inadequate method of copying; the tongue of the dragon has lost some grace in its curve, the eyebrow has no "snap," the eye is shallow, the ears are flat, the sharpness of each claw is gone, the whole body of the creature is lifeless and heavy; indeed it is a clear case of loss, in every instance where subtlety of line and modeling should have counted. The drawing at least suggested that subtlety if it was not actually replete with it; but the die-cutter's copy is as flat and dead as a glass of champagne from which all the sparkle and activity has fled.

It is not necessary that a die should be deeply cut to sustain the vigor and character of the drawing it imitates; that is by no means essential. I do not need to cite more than one instance to prove the correctness of this statement. The most casual examination of the modern gold coin bearing the head of Napoleon III shows a remarkably low relief but a correspondingly high character to the delicate modeling. Exactly the same thing may be said of the Victorian coins, and it is a pity I can not conscientiously add, those of the United States; but it will evidently take some time yet to convince Uncle Sam that his silver dollar is not morally and artistically the equal of his two-cent postage stamp.

The copies of antique coins of Asia Minor and Rome which accompany these pages, are from the celebrated Perkins Collection now in the Boston Museum of Art. It is rarely that one may run across more perfect examples of ancient die-cutting than these outside of the British and Naples Museums. They offer an excellent opportunity for a comparison of modern with ancient art of this character. Your modern artist is particular about having his coin perfectly round and evenly milled at the edge,

THE PERKINS COLLECTION OF ANCIENT COINS.

PLATE A.

but he is not one-half so particular about having his eagle instinct with life and character. To tell the truth, it is not so easy to make the eagle look as though he breathed; one does not always have the genius, the knack, to make an eagle look alive on a coin! The same facts apply to the rather well outlined Indian's head on our one cent piece. It is absolutely devoid of life and interest, not, either, because it happens to be in extremely low relief, for the Victorian head on the English coin is infinitely better although cut not a bit higher.

The life and expressiveness of the face on the central large coin in Pl. A by no means depends upon the exceptionally high relief in which it is cut; the artist devoted all his power to the attainment of a life-like likeness — and he evidently got it! What mattered it if the beaded edge of the coin only half printed, any skilful machinist could turn out a perfectly round silver coin, but it would require all the care and skill of an artist to model features that would look like life, so the die-cutter set himself about doing that. The coin (at the left of this one) stamped with the image of the Emperor Galba is another extraordinarily well modeled piece; the features remind one of the profile of Washington. To be convinced of the fact that the ancient artist could work skilfully under the narrowest limitations, it is only necessary to look at the tiny coin in the upper part of the same plate which shows an eagle with a far more stately bearing than that which decorates our American coins. Just to the right of it is a larger piece containing a lion whose hind-quarters suggest a remarkably good bit of heraldic carving. The eighth coin in this set — the man's face with a beard — is also remarkable for the well carved curly hair; above it is a smaller piece containing a splendid classic profile of a woman's face, not the least attraction of which is the gracefully waving hair over the forehead. Of the three

coins in next to the bottom row, the left-hand one is distinguished for its classic profile and the strongly modeled helmet, and the right-hand one (without a helmet) for the expressive face.

On Pl. B is a collection of coins with wonderfully fine profiles. The large central one (of Arethusa), a silver piece from Syracuse, contains a head with a perfection of grace in every line; the features are simply beautiful, and the hair is charmingly arranged. To the left of this is a smaller coin (head of Ætolos) resembling a modern French piece in the time of the last empire. The features have a strong Napoleonic cast, and the modeling resembles the low relief of later times. This coin is really an extraordinary example of the refinement of ancient die-cutting. The upper and first four coins on this plate are distinguished for the strong character of the profiles, and the three lowest ones for the simply cut helmets and faces; each of these coins possesses a marked individuality. One of the most interesting pieces of this exceptionally fine group is that containing the double profile. The two heads are exquisitely modeled, and it will be well to notice that neither one is in high relief; in fact, the second face is barely raised above the surface of the coin. The nice bit of suppressed modeling in this subordinate face is worth study; I have seen nothing better in any modern medal of the same character.

Perhaps Pl. C contains some of the strongest and most vigorously handled coins of the whole Perkins Collection, which numbers about one hundred and forty-five pieces. The second and third rows on this plate are composed of the face and reverse of three coins of Lysimachus (Thrace); the three noble heads in the second row are all of Alexander, and the modeling, especially that of the third coin, is beyond question as powerful and masterly as anything of that kind which the world has

THE PERKINS COLLECTION OF ANCIENT COINS.

PLATE B.

ever seen. The reverse of these coins is stamped with the image of the goddess Minerva, who bears in her extended right hand a figure of Victory, to the left of which is the name of Lysimachus (ΛΥΣΙΜΑΧΟΥ), one of Alexander's first generals. He obtained the province of Thrace after Alexander's death, B.C. 323, and assumed the title of king in 306. It is therefore an astonishing and significant fact that after a lapse of over two thousand years the world still finds itself struggling to equal the almost inimitable art of ancient Greece. There is certainly every evidence of instinctive art in all the coins upon this plate; one can easily see the strength of character which they possess. The lion in the upper right-hand corner is as full of life as it is of good modeling; the artist must have had a pretty fair knowledge of anatomy if we may judge from the way he cut those muscular legs. In the lower right-hand corner are equally well-developed muscles in the legs and breast of the figure of Mercury. In the left-hand corner is an eagle whose feathers have received quite as careful attention as the muscles in Mercury's legs, and it is also an eagle possessing twice as much vitality as the modern one on our fifty-cent piece. The remarkably delicate profile and strong head in the first coin upon this plate are further proofs of the instinct of ancient art. The old artists did not putter over insignificant details, they handled the curly head so that every lock was an important and indispensable part of it, and they were careful not to make too many; they reduced the number of the eagle's feathers so each one would count; they minimized the number of complex muscles in limb and body so that the most important ones would stand out to better advantage; in other words they seized upon the salient points of the object they chose to represent, and let unimportant and confusing details go.

The lesson which it is evidently necessary for the

modern stationery designer to learn is one the cardinal point of which is simplicity and truth. These ancient coins are excellent examples of simple treatment in which

the feeling of art is exceptionally strong. My drawing above of the two lions supporting the Curzon shield suggests another method of simplicity so far as the drawing goes. Notice that not one single line is used to express the roundness of the lions' figures; every bit of grace and life they possess is wholly dependent upon *outline*. The modeling of such a design it would be quite unnecessary to suggest unless the drawing was made especially as a guide for die-cutting. But the die-cutter should need very little help of this kind from the artist; for, naturally, he should be the better sculptor of the two.

It is frequently the case with modern art-workers that they do not properly heed the strict limitations of their particular art. Technical excellence is too often admired and copied. Pen drawing, water-color painting, engraving, etching, and die-cutting, are all distinctly different in

THE PERKINS COLLECTION OF ANCIENT COINS.

PLATE C.

method, and any attempt to make one look like the other is sure to end in disaster because the limitation of each is sure to be overstepped. Opposite page 138 is an absolutely flat rendering by pen and ink drawing of the magnificent seal of Lord Percy, which, with others of its kind, appeared a few years ago in the Edinburgh exhibition of Ancient Heraldic art. Of course this seal was mainly dependent for its beauty upon the delicacy of its carving,

but enough of the well-balanced design remains in my simple drawing to prove that pen-work as a method of reproduction is preëminently satisfactory. Yet it should be noticed that scarcely a single line in the drawing (aside from the slightly shaded helmet) suggests modeling! That shows what one can do in a very simple way with the pen. Undoubtedly this seal drawing reduced to the size of a silver quarter would look a great deal better, and reproduced by the method of photo-etching or by photogravure,

it would assume a look of refinement to a surprising degree; so also would my flat drawing of the St. Andrew Club's seal (p. 137). But all this has nothing to do with the art of the Percy seal; that was conceived years ago by the artist who cut the die. The fact which I wish to emphasize, however, is, that a drawing is one thing, and a carved die is another, and when a letter sheet is decorated through the medium of either, the distinct individuality of each art should be preserved. A pen drawing in imitation of the engraver's method is bad; and a die impression which is not distinguished for its delicate relief, but which is the clumsy, lumpy copy of a shaded drawing, is also bad.

Another element of art connected with the impression from a die is color. It is a common custom to color a stamp with assorted tints and then restamp it with bronze; thus, the background of a design appears in color and the raised portions in metal, or *vice versa*. There would be no objection to this custom if the combination of color, metal, and the tint of the letter sheet would always prove harmonious; but this is seldom the case. Such a promiscuous and haphazard method of producing a thing which aspires to a direct connection with the arts is reprehensible. No artist ever takes any chances with accidental effects, he generally has his ideal in full view, and his effort is always directed toward its attainment. It is safe and conservative advice to suggest that all color harmonies should be analagous, that is, blue for a blue-tinted paper, and tan for a buff-tinted one. Violent or brilliant colors it is best to avoid, and the more delicate and sober-toned the hue is which is employed to decorate the stamp, so much the better. Silver and blue are always pretty (especially the robin's egg blue), and so are gold and terra-cotta. Copper is extremely beautiful with allied tints, and some of the colored bronzes are very dainty if they are

THE PERCY SEAL.

THE EGYPTIAN SCARABEUS

EXAMPLES OF APPLIED DESIGN FOR SEALS AND DIES.

arranged by skilful hands. But it is wise to stick to gold and silver if one is not confident of exceptional ability in combining colors. It would be worth while to make a study of some of nature's color work in the insect world, if newer effects are desired than those common to the letter sheet. There is the gorgeous little dogbane beetle (*Chrysochus auratus*) whose green, gold, and red is a combination at once bold and delicate. There is also the tiny golden beetle (*Cassida aurichalcea*), whose golden opalescence is as remarkable as it is refined; and the big goldsmith beetle (*Cotalpa lanigera*), whose yellow wing-covers, gold shoulder-plate, and copper chest suggest a symphony in yellows the richness of which it would be impossible to describe. There are also wonderful tropical beetles whose metallic and lustrous greens, turquoise blues, and steely purples are a joy to behold. Indeed our commonest bug of the autumn season, the floundering beetle, is a splendid indigo blue, which, as we see it among the blades of grass, appears all the more beautiful because of its green environment. Blues and greens are far from unfriendly. Subtle effects of magenta, purple, and steel-blue are also less strange than they might seem; nor are yellow, gold, and burnt orange uncongenial associates. The peacock's feather with its rich green, blue, violet and copper tones is a study in color of which the true artist is never weary, and the sapphire blue and aquamarine green of the open sea are hues which he delights to paint. If we would discard the time-worn baby blues and pinks which have been fashionable in stationery decoration for the past twenty-five years, and try some of these less common colors, the result would certainly prove satisfactory to the most critical eye.

I have drawn, from examples in the Boston Art Museum, a few Egyptian scarabees, with the hope that some modification of their ornamental forms may be ac-

ceptable in the decoration of stationery. Most of them are rude stone relics the use and beauty of which we are inclined to be skeptical about. The actual Egyptian beetle (*Ateucus Egyptiorum*) is about one inch long, with green and golden tints. In ancient days the beetles were considered symbolic of the world because of the globular form of their egg-balls; of the sun from the raylike projections of the head; and of a warrior from the belief that all were males; on this account they were also worn as symbols by the Romans. But they are not without deep interest aside from their symbolic significance. They bore in ancient days the insignia of princes and kings, and thousands of years ago were invariably carried by persons of rank and education, precisely as one nowadays would carry a pen or pencil. In the shape of a seal they took the place of the modern autograph, — a name or device well known as belonging to a particular individual was engraved on the scarabeus, and this was stamped on papyrus or parchment with ink, or was impressed upon clay or wax, which was attached to the document. There is a famous piece of clay bearing the impression of both the Egyptian and Assyrian kings' seals in the British Museum, deposited there by Layard, who found it in Assyria, and who believes it to be the compact of Sabacho and Sennacherib.

Of course sealing-wax is the only medium used in modern times for seal impressions, and it is remarkable to what extent it has been perfected, and how great is the variety of its colors. Good taste, however, would naturally prompt one to be very conservative in its use. The discriminating eye would find nothing to recommend assorted colors, whatever the tint of one's stationery. It is best always to match the wax with the color of the paper, and use some very pale tint for white paper. There is something aggressive about sealing-wax which needs suppres-

THE MARLBOROUGH AND TYSZKIEWICZ COLLECTION OF GEMS.
BOSTON MUSEUM OF FINE ARTS.

sion, and I am sure that aggressiveness is its strong color. We do not wish a letter to look like a sealed document, and the only way to prevent that is to hold the wax in subordination. The one thing which ought to catch the eye is the impression, and not the color of the wax.

Now, the finer this impression is the nearer it will resemble an artistic cameo, and that it ought to emulate all the good points of a well-cut cameo goes without saying. The frontispiece is a fine photographic copy of one of the most famous antique cameos in the world; it belongs to the well-known Marlborough collection, purchased in June, 1899, by the Boston Museum of Art, with the generous bequest of the late Henry L. Pierce. The magnificent Tyszkiewicz collection of intaglios was also purchased with the same fund, and the two groups of splendid gems are exhibited together in the same case. The charming Marlborough cameo represents the nuptials of Cupid and Psyche; the infantile couple is veiled and preceded by a wonderfully well modeled and posed boy carrying the bridal torch. It is the beauty of this particular figure which gives the cameo its greatest charm. I wonder what modern gem-cutter could do better! It is certainly hard to say, but we must not forget that the innate talent of the undeveloped American artist is equal to the task; that may seem a bold thing to say, but there are incontrovertible facts enough to support the statement. The real reason why a beautiful cameo or intaglio is not oftener produced in this country is because it is not wanted — that is to say, it is not wanted enough for people to pay what it is worth. The education of an engineer is an expensive matter, the education of an artist is even more expensive; we *must* have the engineer, but we can thrive without the artist. What wonder, then, that our machines are infinitely better than our intaglios!

In this double collection of antique gems there is a

comparatively modern example, cut by N. Marchant in 1812, representing the Cupid of the Vatican; the modeling of the features is extremely delicate, and the likeness faithful. It is also worth while to examine carefully the stone bearing the tiny stork with one leg lifted, the fine head of Medusa with the snakes tied about the neck, the dove with outspread wing, cut in crystal, the deer with its head down, and the life-like dog scratching his ear with his hind leg. There is also an exceedingly beautiful gem bearing a crouching warrior, the pose of which is very graceful; but every one of the stones without exception is of rare merit, and all deserve the close study of our American seal-cutters. The opposite illustration is one taken from the famous cameo in the Naples Museum, which is remarkable for its higher relief. The stone was drilled in the centre for the introduction of a metal standard, so the cameo could be used as a dish. The hole shows in the illustration.

THE TAZZA FARNESE
NATIONAL MUSEUM, NAPLES.
A DOUBLE CAMEO CUT FROM A SINGLE SARDONYX.
ON THE REVERSE SIDE IS A HEAD OF MEDUSA.

## Chapter XII

# Writing Papers

IF it is true, as some writer has said, that "the consumption of paper is the measure of a people's culture," then America may consider herself the farthest removed from barbarism; for, of the million and a half tons which is a conservative estimate of the annual production for the world, she produces nearly one-half. But, of course, this is not writing-paper alone, and we are less interested in gigantic figures than in the quality of what may be considered the very cream of this invaluable commodity having so much to do with culture, the paper which is manufactured exclusively for correspondence.

The astonishing perfection at which the sheet of American writing-paper has arrived in this twentieth century is a matter deserving an unprejudiced consideration. Time flies rapidly, and popular opinion is slow to change. Probably there are many Americans of excellent judgment who still believe that the writing-papers of the old country are in many respects superior to those made in this country. It is probable, too, that these same conservative home critics have not only *not* visited any of our own paper-mills, but have failed to make a practical comparison of the American product with the foreign one. But we are not naturally a conservative people, and we should not lose sight of the fact that our skill in the art of paper-making has rapidly advanced within the last quarter

of a century. It is only a question of time, after all, and one thing after another of home manufacture pretty surely takes the lead through American wit and enterprise.

It is only necessary to witness the methods of home industry to recognize the fact that they are progressive, and quite unhampered by tradition and conservatism. The American manufacturer thinks there is room for improvement, but the foreign manufacturer generally thinks differently; he believes, in fact, that he has arrived at the ultimatum of development. Hence it is that methods of art manufacture in Italy remain the same as they were one hundred years ago, and one may see to this day, standing in the doorways of that famous old street of Naples, the Santa Lucia, ancient beldames, holding the still more ancient distaff, and spinning thread by twirling the spool, just as used to be the custom over three hundred years ago.

In the pretty little village of Dalton, Mass., snuggled at the foot of a long ridge belonging to the Berkshire hills, are the modest-looking but extensive mills belonging to the Messrs. Crane, where some of the best paper in use in the world is manufactured. In one of these mills all that marvellous "silk-threaded" paper, familiar to us in the government bank-bill, is produced; this is called "Bank note," and it is exclusively used for the United States government currency and bonds. But that paper is scarcely more remarkable for the perfection of its manufacture than the so-called "Extra-Fine" writing-papers which are made in another mill near by. Let us enter this scrupulously neat mill for a moment, and see the way the paper is made; perhaps a better knowledge of what perfect paper really is will enable us to discriminate between the good and the bad on the retail stationer's counter.

In the first place, all good paper has its origin in pure

white rags, and not in wood pulp. Unfortunately a great deal of the cheap paper now placed upon the market is largely made up of wood-fiber. A man learned in the ways of book-making once told me that a hundred years hence, the book made of wood-pulp in these days, would be brown with decay and fall to pieces in the hand that held it! There are so many methods by which it is possible to imitate the superficial appearance of good paper that the public is very easily deceived, and, sometimes, even experts are puzzled. But the papers turned out from the Dalton mills are honest and stocky, containing a very large percentage of linen, with no intermixture of vegetable fiber, and with no filling of clay, starch or other foreign matter. In their tinting I find that the colors used are quite identical with those of the artist's paint-box, in which never a suspicion of fugitive color is allowed for one moment a place. In this regard the paper manufacturer is less hampered by the experimental products of the color-maker than the lithographer, who must constantly be on his guard against brilliant reds and blues, a large percentage of which are aniline of a most unreliable nature.

The sheet of writing paper begins with rags and tatters, but rags of a new and untried nature — quite an anomaly in the strictest sense of the term. These rags are curiously made up of all sorts of clippings and trimmings, evidently gathered from the mills of white clothing manufacturers, quite as well as from the rag-bags of well-ordered households; here are bits of linen collars, cuffs, and shirt-bosoms, triangular pieces of cotton suggestive of the gore and gusset of the seamstress, and no end of snippings with tucks, pleats, seams and the like; indeed, for the moment one quite forgets that one is in a paper mill, and it would not seem a bit strange if the next room should reveal a busy row of sewing girls. But there is a

smell like washing day in the air, and we are presently shown into a room where the rags are boiled, after being cut up into very small bits, dusted, and cleared of everything like a button or a hook and eye! Succeeding the boiling process comes the long bleaching process, which, with the aid of lime (I shall have more to say about this farther on) reduces all the rags to a uniform cream-color, and at the same time softens them.

The next step in the process is an interesting one, for the rags must now be beaten, and stirred, and thrashed, in unlimited supplies of clean water, into a pulp. The big oval tubs or vats are filled with the purest of spring water, clear as a crystal, drawn from the hill above the village; in this the rags are kept in constant circulation, until, by dint of no end of chasing and hustling about the tub, they are brought to a fresh and clean mushy state, resembling half-melted sherbet, good enough, so far as looks go, to eat.

After a considerable amount of further manipulation the details of which would not be of particular interest, the thoroughly disintegrated rags, bleached to the whiteness of snow, cleared of every suspicion of dirt, and reduced to a pulp the fineness of which it would be almost impossible to exaggerate, take their way to a wonderful machine invented by a French workman, named Louis Roberts, which will turn them into actual paper. This paper-making machine, called the "Fourdrinier" (that was the name of the two brothers who purchased the rights in the original patents, and spent nearly $300,000 in making improvements), is an immensely long affair, which after preparing the pulp receives it on a very fine brass-wire (called Deckle wire) cloth, and finally delivers it from a steel cylinder in the form of a sheet of paper. The pulp approaches this machine in a state of unremitting agitation, and the machine keeps up the agitation

until the paper is actually formed. Like cream or whitish soup of even consistency the unformed paper is spread uniformly over the delicate Deckle wire platform, the width of which is regulated by adjustable rubber bands; the Deckle wire itself is a continuous band which moves over rollers quite a distance apart, and shakes laterally as it progresses. Next the half-developed paper passes under the dandy roll, a cylindrical contrivance which impresses upon the yet soft and wet surface the so-called water-mark and a sort of structural pattern. If the paper is to be "wove" the dandy roll is of the same wire-cloth as the Deckle wire itself; if it is to be "laid" the dandy roll is composed of many wires laid close together, running parallel with the roll and crossed by other wires about an inch apart. The newly formed paper now proceeds over "couch rolls" and "press rolls," to a system of drying cylinders heated by steam, which quickly give the long, continuous "web" the appearance of fine and smooth paper. By this process the paper is squeezed clear of most of the water, and brought to a state of dryness sufficient to have its surface properly finished; this is done by platers and calender rollers which, by tremendous pressure, impart to the surface additional hardness and polish. After this the slowly progressing web is received by final rollers which, adjusted to knife wheels similar to the circular saw, cut it into proper widths, which are again laterally divided by another knife into regular sheets; the dimensions of these are generally twenty-one by thirty-three inches, and four hundred and eighty (rarely five hundred) of them form a ream. The speed of the web in the Fourdrinier machine that turns out this kind of paper is about fifty feet per minute.

But our sheet of writing paper is not yet quite complete; it must be sized, or else ink would spread upon its surface as it does on the blotter. The sizing is composed

of a gelatine manufactured on the premises from the clippings of hides, mixed with dissolved alum; this solution is placed in a large vat and the sheets of paper are dipped into it. In some kinds of paper the sizing is done in the machine, and the web of paper is made to pass through the vat immediately after it comes from the first set of drying cylinders; but in the case of fine writing papers the sizing is done after the machine has finished with them, and each sheet is hung on a rack in a large artificially-heated drying room. Hence it is that, before finishing, across the middle of all very fine hand or machine-made paper is the mark of the stick over which the sheet hung. Papers with a "rep" or uneven surface are produced by the web finally passing between rollers upon which the surface pattern is embossed.

Now, although this process of manufacture is not materially different from that employed in the making of foreign papers, in many respects the details vary through certain advantages possessed exclusively by the American manufacturer. The unrivaled quality of the papers made in American mills is mostly due to this circumstance. For instance, it is an acknowledged fact that Yankee machinery, of almost any description, is so unquestionably superior to that of foreign make, that the delicacy and accuracy of the work it turns out is a tangible gain to those who possess it, consequently the American Fourdrinier under American management does its work better and more quickly than similar machines in the old country. The absolute purity and perfect texture, too, of the papers from these Dalton mills exist by a local advantage. The water used in the mills is crystal clear, and purer than any that may be found in all of England. New England skies for their blueness, and New England springs for their purity are not to be excelled the world over. Furthermore, the very rags which pass through

the Dalton mills share the excellent mechanical advantages of the establishment; they are not permitted to enter into the process of manufacture without passing through a rigorous overhauling. They are first dusted by machinery, then cut and assorted by hand, then dusted again by machinery, and after boiling and washing, are finely ground and subjected to a liquid chlorine bleaching process in which they are allowed to remain *full two weeks*; then, after the chlorine has expended itself, nothing remains but the absolutely pure pulp. No wonder paper made with such exceptional advantages secures for itself an enviable reputation among those who know what really good paper is. But that is not all; American ingenuity and skill are always producing innovations which secure superiority in manufacture, and by ingenious methods the Cranes have succeeded in obtaining a surface texture to their papers which is inimitable. No one else in the world can make a paper at once as tough, as beautiful, and as finely finished as that upon which our handsome bank bills are printed; no one else has produced a paper with the remarkable so-called "Kid Finish" (originated by this firm) which so perfectly imitates the subtle surface of the kid glove; and few if any can produce a paper with the lustrous yet subdued surface of the "Extra Superfine."

These names may, perhaps, mean anything or nothing to the inexperienced public, but that is immaterial; behind the name is the accomplished fact which is a direct result of innovation, and innovation is the bitter antagonist of conservatism. Emerson has summed up the stagnant and lifeless nature of the latter in these significant words: "There is always a certain meanness in the argument of conservatism, joined with a certain superiority in the fact . . . Its fingers clutch the fact, and it will not open its eyes to see a better fact. . . Of course conserva-

tism always has the worst of the argument, is always apologizing, pleading a necessity, pleading that to change would be to deteriorate. . . It makes no poetry, breathes no prayer, has no invention; it is all a memory. . . Conservatism never puts the foot forward." This precisely defines the reason why American industry has the advantage of foreign industry. It has never found itself satisfied with results, and it has always been ready to attempt new methods. Consequently the writing-papers of the Dalton mills have advanced in excellence regardless of the established standards of the papers made abroad. It would be idle, therefore, to make any comparison between the kid-finished paper and the finer grades of paper made on the other side. The American paper is a unique thing, which is only subject to a comparison with its own standard. So much for American innovation!

Now let us see what the general character of these finer writing papers is. The so-called "Extra Superfine" grade, a remarkably smooth-faced paper, appears in both the "wove" and the "laid" forms. It is also produced in a great variety of delicate tints, and even decided hues, including a turquoise and a mazarine blue. Nearly all of these papers bear the simple watermark in plain letters without ornamental accessories, which will enable one to identify the manufacture at once by holding the sheet up to the light. The watermark is produced by deftly arranged wires, which are inserted in the dandy roll; translucent lines mark its general character, and it should be distinctly understood that the simpler that is, the better for the surface of the paper, because a complexity of impressed lines is far from acceptable to the rather sensitive point of the pen. In the manufacture of water-color paper for the artist, the maker is careful to place the watermark on the extreme corner of the sheet, otherwise we might be able to read his name across some carefully tinted blue sky!

The paper called "Crane's Distaff Linen" is another grade adapted to all the requirements of a fastidious writer. The test of excellence in the Distaff Linen is made by the eye; not only the translucency of the sheet appears perfectly even when it is held between the eye and the light, but by reflected light the surface is as smooth as a billiard table, notwithstanding the fact that it is a dead-finish laid paper. Compared with the best foreign linen paper obtainable it is certainly superior to a surprising extent. Let us take, for instance, the quality labeled, "Cream, fifty-four pounds to the ream," and place it beside an English paper of the same color, texture, and weight. The cream-color of the foreign paper is *gray* in comparison, and the surface is decidedly and unpleasantly rough by reflected light. Now let us take a fine steel pen — the severest kind of a test for a "laid" surface — and write with it upon both papers. Well, the pen tells the story perhaps better than the eye; in fact it is worth while to close the eyes and *feel* the paper with the pen. It is hardly necessary for me to say that the pen has a pretty rough time of it picking its way over the miniature hills of the foreign paper; of course, there may be some people who like that way of progressing in a rapid bit of correspondence, — and what American does not write fast? — but I venture to say that most of us prefer to take the level road! The least that can be said in accounting for this fact, is that American machinery in American hands turns out better work than that which is produced on the other side of the Atlantic.

But it is not my object to draw comparisons; that, in all except the instance just related, is wholly unnecessary. So let us pass to the next paper of merit, which is one of an unusually stocky character, known as "Crane's Parchment Vellum." This has an exceedingly smooth and plain surface, with absolutely no gloss, but yet with a

suggestion of parchment in its texture. It is produced in cream, white, and azure, and its weighty character fits it for a variety of uses where sumptuous paper is desired. A paper with a somewhat similar surface, but one not quite so smooth, is that called the "Kid Finish." I have already called attention to the unique character of this writing paper, but perhaps it will prove not unworthy of some further commendation.

Unlike the Parchment Vellum, over which the steel pen glides lightly and easily, the Kid Finish receives the point with evident sympathy; there is a sufficient feeling of texture to the paper to gratify a writer with a somewhat bold hand. It is not rough, there is not even a suggestion of that, and it fortunately escapes excessive smoothness; even the finest kind of a drawing pen runs over it without the slightest resistance; in that respect it resembles the finest imaginable drawing paper. Furthermore it is a heavy paper, with a distinguished appearance, and it is produced in a great variety of delicate tints, not the least attractive of which is the one called Royal Worcester, an exceedingly delicate buff tone.

But there are those who really fancy a rough surface to write upon, and who delight in anything with a flavor of antiquity. For such people the Cranes have produced a really handsome letter paper by the name of "Old Style," which has hills and dales enough upon its remarkable surface to suit an Alpine tourist! These are not so very apparent, though, until one holds the sheet between the eye and the light; then the singular beauty of the paper is revealed, and one sees what an uneven but delightful country the pen has been travelling over. I venture to say, some of our foreign friends who are skilled in the art of paper-making would experience considerable difficulty in getting their Fourdriniers to do better and more artistic work than that, for the Old Style exactly

imitates the look of paper made centuries ago! But there is one vast difference between the old and the new; in the present case we have a paper made to imitate the *appearance* of the old, with a surface so thoroughly perfected by modern machinery that the pen glides as smoothly over all the apparent inequalities as if it were a ball rolling across a billiard table. That was more than a pen could do one hundred years ago, even though it was the smooth and oily quill. To tell the truth, one should be consistent in the use of the Old Style paper and stick to the quill; then, and only then, will the excellence of this modern production be fully appreciated. But such a statement may possibly imply a limitation that is quite unwarrantable, for nowadays the stub pen so admirably emulates the quality of the quill pen, that some consider the one quite as good as the other.

There are two other papers belonging to the "old times" class which are known as "Crane's Hand-Made Style," and "Early English." These have the unmistakable characteristic finish of a modern unglazed paper, yet they are decidedly reminiscent of an old-fashioned hand-made paper, brought within the refining influence of twentieth century methods. No one would ever guess that they were old-fashioned until they are held up to the light, then the beautifully mottled texture shows itself to full advantage. These two kinds are certainly very attractive and artistic.

It is scarcely worth while to waste time and space tacking superlative adjectives upon papers of such unquestionable merit. They are all beautiful, and, what is better, they are all preëminently practical; not one is open to criticism as a mere novelty with a passing interest. But there is yet one more paper upon which it would seem impossible to lavish too much praise. Perhaps it is a matter of taste, but for one who likes an absolutely

simple, yet elegant, laid paper, the one called "Crane's Underglaze," would seem to be the best of all. The name is taken from that kind of porcelain which is characterized by a soft and subdued glaze. There is really no gloss to the paper, yet its surface is one of perfect finish, like unpolished ivory; but it is not monotonously flat, it possesses texture, and it is also watermarked with name and date. Naturally such a surface is remarkably well adapted to almost any kind of a pen, so it may be equally recommended for the quill, stub, gold, or steel pen, coarse or fine, it makes no difference which. After experimenting with an almost limitless amount of what goes by the name of fashionable stationery, it seems to me safe to predict that the unique Underglaze will take a high place among the writing papers of the present age. It is rarely that one finds a paper surface which is not strictly limited to some especial purpose; either it is peculiarly adapted to a particular kind of pen, or it is exclusively fitted to water-color work, or it is exactly what is needed for the pencil. But it would really seem as though the inventor of the Underglaze intended it for all kinds of pens and pencils, if not paint-brushes. It is undeniably a perfect paper, which American ingenuity might possibly improve, but which, doubtless, it will not improve.

But there is still another fine paper which deserves especial notice in passing. As a rule it is a conspicuous and uncomfortable characteristic of bond papers in general that they possess a sort of greasy surface which is so unyielding and unsympathetic that the pen slides over it without making a firm continuous line. This is not the case with papers of this class which are produced in the Dalton mills. I find that the ones named "Crane's Bond" and "Old Style Bond" take the point of a very fine steel pen better than any others I know of. The crucial test of the bond paper is to draw a continuous, unbroken

line rapidly across its surface with a fine steel pen. If, under a magnifying glass, this appears even and without any breaks, we may be assured that the paper is the best of its kind. By just this severe test the Bonds described show a perfect, wire-like line. These papers are made for municipal and railroad bonds, as well as for ladies' stationery; they are particularly liked for the purpose of writing because of their resemblance in fibre and strength to fine cloth.

Not the only thing of importance, however, in a fine writing-paper is its superior texture and surface-finish. Color is also a factor which is paramount to excellence. There is no excuse for the paper that fades, nowadays; if it does that it is either tinted with fugitive aniline, or it is made of some deleterious vegetable fibre. This is certainly not the case with any of the fine writing-papers bearing the water-mark of Crane. Exposed to strong sunlight in a window they remain practically the same for an indefinite period. The great variety of tints which have been produced it would of course, be unnecessary to describe, it is enough to say that they are permanent, but in passing, there are two pronounced hues which deserve especial notice. We will find for those who like an uncompromising hue, the richest possible blue is in the handsome so-called Underglaze lapis lazuli. Here is a pure ultramarine blue, diluted in tone and remarkable for the softness of its surface; but that I am sure is entirely due to the underglaze finish of the paper. Scarcely less attractive and probably more restful to the eye is the refined tint employed in the Kid Finish Wedgwood blue; it is exactly the same color as some of the famous Wedgwood porcelain, and strangely enough, it also imitates its surface texture.

Leaving the tinted papers now, and turning to the white ones, perhaps it may occasion surprise when I say

that a simple white paper is almost a novelty; but such is the fact. The average so-called pure white paper has a pinkish or a buffish cast. Before me are no less than forty kinds of "white," laid and wove, not including the class called "cream." It is astonishing to see the variety of tints in this large collection. There are homœopathic doses of brown, gray, blue, pink, and yellow to a greater or less degree in nearly every example. My standard of judgment is based upon the incomparable Chinese White of Winsor & Newton, which is used by all artists; before that, the fine white writing papers turn all colors of the rainbow — but not all of them; for it is undoubtedly due to extreme care and the extraordinary clear water of the Berkshire hills that the manufacturer is enabled to turn out about as pure a white paper as the world has ever seen. The kind called "Crane's Kid Finish Dresden white" is certainly absolutely white; and I might add that just here, in regard to color, is the point which shows the unquestionable superiority of the Underglaze paper, about which I cannot speak with too much praise; for the kind known as "white" is as truly white as it can be.

It is also a fact that the fine Bristol boards manufactured by the Cranes for visiting cards and various invitations are whiter on the average than any of foreign make. In this respect the superiority of their finer cardboard is apparent at a glance. It goes without saying that paper-pulp washed by the purest water in the world, and bleached with all the painstaking and patience that is possible in an exacting process, must be remarkably white and perfect. No one could be more critical in judgment regarding the quality of cardboard than the artist illustrator, who works with the pen; yet some of the Bristols manufactured in the Dalton mills are held in higher esteem by several artists that I know than the English cardboards

that are made expressly for the draughtsman. It is the same with the wedding papers; both surface and color are unimpeachable; and the entire absence of that pinkish tone characteristic of glossy and vulgar paper, which frequently passes for something refined, is in sufficient evidence. It is apparently very easy to produce a delicate tinge of pink; it is not so easy to obtain an immaculate white. It seems that there are few reputable stationers in this country who would risk using any other make of Bristol board or wedding invitation paper than that which comes from the Dalton mills; and this is really less surprising when one becomes cognizant of the fact that the American people are quick to insist upon having the best thing when they know it, and it is within the limit of their purse. The habit of diligent comparison may not yet be fully inculcated in the mind of the people; too many are prone to depend upon the judgment of a few with unquestioning faith; but time will show that independence and self-reliance are American traits before which deception can not flourish.

## Chapter XIII

# Color in Writing Paper

THERE is a quite general prejudice against color in connection with many things belonging to our practical modern life. Any attempt to bring color into unrestricted use invariably results in its complete banishment. The dress suit will probably remain unalterably black, notwithstanding repeated efforts to break away from its funeral appearance. Every attempt at a revival of the beautifully colored table-glass of Murano has resulted in an obstinate return to the heavy cut-crystal of England. Table and bedroom linen have each failed to be thoroughly practical in color, and the spotless white of the cleanly housekeeper remains. But notwithstanding the universal use of white and cream-colored papers for the writing table, there has never been that insistance upon their exclusive use. Unquestionably the eye is in a measure responsible for this liberality of taste, and very possibly it has demanded some relief from the glare of uncompromising white. Hence a cream-colored paper is more popular than a pure white one, although, as I have already shown, the absolutely pure white is not for one moment to be discounted by any tinted substitute. It is merely a matter of taste, and those who prefer an immaculate white paper can certainly obtain it in this country without difficulty. I have before

me a milk-white paper, called "Hurd's Royal White"; it is neither that cold colorless type of white which might be regarded by some as unæsthetic, nor is it cream-color. It is rather that soft ivory or milky tone which is peculiarly acceptable to the eye. Among the colorless papers whose merits I have thoroughly investigated, there is one called "Hurd's Swastika," which stands a most rigorous test for purity remarkably well. Its white is without blemish; and if it is true that spotless white must ever be held in highest esteem by the representatives of the world's highest civilization, then the perfectly white writing paper is the paper of the future. We are likely, therefore, to see the day when the crystal springs of American hills will be the means of furnishing us with the whitest thing in the world except snow!

The reason why color in connection with modern civilization is generally eschewed, is because it has been so often employed in a vulgar way. A vulgar thing is simply a thing "out of place" — a definition which has been applied to a weed. Brilliant color, in nine cases out of ten, is quite out of place *wherever* we may happen to place it. To tone it down without reducing it to a dirty appearance is no very easy matter; to dilute it and evade a weakly pure tint on the one hand and a faded one on the other is a still less easy task to perform. But color *can* be used in writing paper without becoming vulgar, and what is more, it can be used in considerable strength without breaking any rule of good taste. What is often called a faded color is largely a color so broken and reduced in force that beside some "raw recruit" in yellow, red, or blue, it stands not a ghost of a chance of looking refined. But if we succeed in obtaining the so-called faded color in the first place, and secure a true æsthetic quality, in the end it will put the raw recruit to shame. A toned color means refinement, a raw one, vulgarity.

To be sure, all color tones down with time, but it should never fade — that is, lose itself. More than half the charm of the old masters is the tone which their pictures have acquired by the softening influence of time; the same fact applies to paper, it gains a tone by age which is possessed of a peculiar charm. The blues of the celebrated Gobelin tapestries were originally not the same subdued color that they are to-day. I will admit, of course, that they have faded some: but that is a matter of little consequence, as, in addition, they have gained a refined tone for which the hand of Time is alone to be credited.

Precisely this exquisite subdued hue is to be found in the paper called "Hurd's Russian Blue"; there is a certain refinement about it which needs no recommendation of mine. Here is a remarkable instance of a somewhat strong-colored paper, which combines every quality of excellence; its surface is irreproachable, its texture firm and durable; and its color exceptionally æsthetic. It is certainly a pioneer among papers of its class, and an artistic departure from all conservative ideas regarding color. In this respect we are again brought face to face with the fearless character of American independence in little things as well as great ones. The French or English paper-maker would have scarcely dared to depart from his traditional ideas of color; the American does not hesitate to make the venture. But there are still other colors before me as I write, which are scarcely less attractive than the Russian Blue; among these is the pure-toned "Hurd's Royal Purple," a color divested of every atom of crudeness, and yet preserved from insipidity. It is as soft in tone as the petal of an English violet, although by no means as dark.

For one whose taste inclines toward a delicate and pure tint quite unbroken in quality, the paper before me called "Hurd's Prince of Wales beryl," ought to be par-

ticularly pleasing. There is a marked absence in this tint of that purplish tone which robs blue of its purity. But the Prince of Wales writing-papers are made in cream, "bleu du Roi," silver blue, steel gray, and French gray as well, and it is difficult to say which color seems most attractive. Naturally black ink on a colored paper produces an effect different from what might be expected. These tints, which I have described, all have a certain beauty which is partly dependent upon the ink, and it is not so plain that the *grays* mentioned are beautiful in tone until the combination of black and gray is effected. After all, it would be advisable for one to experiment with a number of tinted papers and discover what the best colors are, for it is not possible to compass what may be considered good taste by recommending a few things in a random choice made among a bewildering assortment of writing papers.

The best way to know a good paper is to make one's self familiar with a great variety of paper. Nor will one be able to arrive at an unbiased and intelligent conclusion without trying various styles of pens.

"I cannot write with that kind of a pen," a young lady once said to me when it happened that the pen in question was the only available one for miles around.

"Very well, then," I replied, "you are so much the less an artist!"

"Why, what do you mean?"

"I mean that if you were a true artist you would force an inadequate instrument to do your will. If an artist had no paint-brush he would still paint his picture; whether by the aid of a palette-knife, or his finger and a bit of rag, I cannot say; but I am sure he would produce the picture. If he had a stub pen instead of the usual fine one, he would still make his pen sketch, and undoubtedly with just as much of the spirit of art in it. It is conservatism and a lack of wholesome experience that

dwarfs the ability of many a skilful hand. To write well means to be able to write with any kind of a pen on any kind of respectably good paper."

Probably the immense number of superb writing-papers which may be procured nowadays at reasonable cost tends to minimize the efforts of a letter-writer in overcoming difficulties of a purely technical nature. With a paper whose perfect surface-finish makes a smooth way for every kind of a pen, how is a writer to profit by a wholesome experience with obstacles? But, on the other hand, if perfect writing-paper is a means of fostering perfect penmanship, then Americans have no excuse for not being the best writers in the world, because their supply of fine writing-papers is not only the best, but the most extensive, that the dawn of the twentieth century finds upon record.

For the convenience of those who might wish to know what are the sizes which have now become established for fashionable wedding invitations and for correspondence papers, I append a carefully prepared list which will cover the ground completely. The shape of the sheets approaches the square rather than the oblong, and in that respect the papers appear additionally attractive. It is not at all likely that these sizes will vary for many years to come.

WEDDING SIZES.

| | |
|---|---|
| 71 — 9 sheet measures | 6 7/16 x 5 1/8 |
| 71 — 9 envelop " | 5 5/16 x 3 3/8 |
| 71 — 8 sheet " | 6 13/16 x 5 3/8 |
| 71 — 8 envelop " | 5 9/16 x 3 9/16 |
| 71 — 10 sheet " | 7 13/16 x 5 13/16 |
| 71 — 10 envelop " | 6 x 4 1/16 |
| 71 — 11 sheet " | 5 1/2 x 7 1/16 |
| 71 — 11 envelop " | 3 3/4 x 5 3/4 |
| 71 — 12 sheet " | 7 1/4 x 6 1/2 |
| 71 — 12 envelop " | 6 5/8 x 3 3/4 |

## CORRESPONDENCE SIZES.

| | |
|---|---|
| Club sheet measures | 5 1/2 x 7 1/16 |
| Club envelop " | 3 3/4 x 5 3/4 |
| Lenox sheet " | 7 1/4 x 6 1/2 |
| Lenox envelop " | 6 5/8 x 3 3/4 |
| Royal sheet " | 6 7/16 x 5 1/8 |
| Royal envelop " | 5 5/16 x 3 3/8 |
| Imperial sheet " | 7 13/16 x 5 13/16 |
| Imperial envelop " | 6 x 4 1/16 |
| Gladstone sheet " | 6 13/16 x 5 3/8 |
| Gladstone envelop " | 5 9/16 x 3 9/16 |

THE END.

# *A COMPREHENSIVE INDEX*

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DEANE. Gu., a lion couch. guardant or, on a chief arg. three crescents of the field.
DEBLOIS . . . . . 112
DE BARY. Gu., three fish's heads two and one arg.
DE CLUSEAU . . . . . 16
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DE NORMANDIE. Arg., on a fess gu. betw. three martlets sa. in chief and three blackbirds of the last two and one in base, three bezants.
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DISBROW. Arg., a fess betw. three bear's heads and necks erased sa. muzzled or.
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DIXWELL. Arg., a chev. gu. betw. three fleur-de-lis sa.
DODGE. Barry of six or and sa. over all on a pale gu. an eye arg. weeping and dropping or.
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DU BOIS. Arg., a lion ramp. sa. armed and langued gu.
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DUER. Erm., a bend gu.
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DUMARESQ. Gu., three escallops or, a mullet of the last in chief for a difference.
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EATON (co. Nottingham). Or, a frette az.
EDDY. Sa., three old man's heads couped at the shoulder arg. crined ppr.
EDWARDS. Per bend sinister erm. and ermines, over all a lion ramp. or.
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EMERSON. Per fess indented or and vert on a bend engr. az. three lions pass. arg.
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FARNHAM. Quarterly or and az. in the 1 and 4 a crescent of the second.
FARRAR. Arg., on a bend engr. sa. three horseshoes of the first.
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FENWICK . . . . . 44
FERGUSON. Az., a buckle arg. betw. three boar's heads erased or, within a bordure of the second charged with four crosses crosslet fitchée gu.
FERRIS. Erm., on a bend cotised gu. betw. a cross moline az. and an anchor erect sa. three horseshoes or.
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FIELDING. Arg., on a fess az. three lozenges or.
Fillet, The . . . . . 13
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FISHER. Az., a fess dancettée betw. three lions pass. guardant or.
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FITCH. Vert, a chev. betw. three lion's heads erased or.
FITZ (co. Cornwall). Arg., two bars sa. in chief three escallops of the last.
FITZ-HUGH. Az., three chevronels in base interlaced or, a chief of the last.
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FORSYTH. Arg., a chev. engr. gu. betw. three griffins segréant vert, armed and membered sa.
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FOWLER. Az., on a chev. betw. three lions pass. guardant or, as many crosses formée sa.
FOXCROFT. Az., a chev. betw. three fox's heads erased or.
FRANKLIN. Arg., on a bend betw. two lion's heads erased gu. a dolphin embowed of the field betw. two martlets close or.
FRENCH. Arg., a chev. betw. three boar's heads erased az.
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GALLATIN. Az., a fess arg. betw. three bezants.

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Gamb, lion's . . . . . 47
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Garden party invitation cards 91, 92
GARDINER . . . . . 39
GARDNER or GARDINER (R. I.). Sa., a chev. erm. betw. two griffin's heads in chief, and a cross pattee arg. in base.
GARFIELD. Or, three bars gu. on a canton erm. a cross formée of the second.
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GIBBS. Sa., three battleaxes in pale arg.
GILES. Per chev. arg. and az. a lion ramp. counterchanged, collared or.
GILMAN. Sa., a man's leg in pale couped at the thigh arg.
GILPIN. Or, a boar pass. arg.
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GOODRICH. Arg., a fess sa. in chief three crosses crosslet fitchée of the last.
GOOKIN. Gu., a chev. erm. betw. three crosses or.
GORDON. Quarterly. 1 az., on a fess arg. betw. three boar's heads couped or, a wolf's head couped sa. 2 or, three lion's heads erased gu. for Badenoch. 3 or, three crescents within a double tressure flory counter-flory gu. for Seton. 4 az., three frases arg. for Fraser.
Gorged . . . . . 68
GRANT . . . . . 55
GRAVES. Gu., an eagle displayed or, a martlet of the second for a difference.

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GREEN. Arg., on a fess az. betw. three pellets each charged with a lion's head erased of the first, a griffin pass. betw. two escallops or.
GREENE. Az., three stags trip. or.
GREENLEAF . . . . . 56
GREENWOOD . . . . . 46
GREGORY. Arg., a fir tree growing out of a mount in base vert, surmounted by a sword in bend ensigned by a royal crown in the dexter chief point, all ppr. In the sinister chief and dexter base a lion's head erased az. langued gu. Quartering Forbes. Az. three bear's heads couped arg. muzzled gu.
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GRIFFITHS . . . . . 38
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GRISWOLD (1639). Arg., a fess gu. betw. two greyhounds courant sa. within a bordure or, as a difference.
GUION. Arg., a vine stock sa. laden with grapes gu.
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HALLETT. Or, a chief engr. sa. over all on a bend engr. gu. three bezants.
HAMERSLEY. Gu., three ram's heads couped or.
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HANCOCK. Gu., a hand couped and erect arg. On a chief of the last three cocks of the first.
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HATCH. Gu., two demi-lions ramp. or.
HAWKES. Az., three bends or, a chief erm.
HAWKINS. Arg., on a saltire sa. five fleurs-de-lis or.
HAWLEY . . . . . 24
HAY . . . . . 60
HAYDEN. Quarterly arg. and az. a cross engr. counterchanged.
HAYNES. Arg., three crescents barry urdée az. and gu.
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HAZARD. Az., two bars arg. on a chief or three escallops gu. (another, az. a garb or.)
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HERBERT. Per pale az. and gu. three lions ramp. arg.
HERRICK. Arg., a fess vairé, or and gu.
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HICKMAN . . . . . 9
HICKS . . . . . 23
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HILL . . . . . 65
HILLHOUSE. Sa., a chev. betw. in chief a lion ramp. on the dexter side and a unicorn on the sinister facing each other, betw. them a star of five points, in base a heart surrounded by three bezants.
HINMAN. Vert. on a chev. or three gu. slipped and leaved of the first.
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HOBART . . . . . 19
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HOLT. Az., two bars or, in chief a cross formée fitchée of the last.
HOLTON . . . . . 41
HOPKINS. Sa. on a chevron or betw. three pistols of the last, three roses gu.
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HOWARD. Gu., a bend betw. six crosses crosslet fitchée arg.
HOWLAND. Arg., two bars sa. in chief three lions ramp. of the last.
HOWELL . . . . . 56
HUBBARD. Quarterly arg. and sa. on a bend gu. three lions pass. or.
HULL. Sa., a chev. erm. betw. three talbot's heads erased arg.
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HUTCHINSON. Per pale gu. and az. semée of crosses crosslet or, a lion ramp. arg.

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INGLIS. Az., a lion ramp. arg. on a chief of the second three mullets of the first.
IRVING. Arg., three small clusters of holly each with as many leaves slipped vert banded gu.
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JACKSON. Gu., a fess betw. three shovellers tufted on the head and breast arg. each charged with a trefoil slipped vert.
JAFFREY (N. H.). Paly of six arg. and sa. surmounted by a fess of the first charged with three stars of the second.
JAY. Az., a chev. or. In chief a demi-sun in its splendor betw. two mullets of the last, in base on a rock two birds all ppr.
JEFFREY . . . . . 39
JEFFREYS . . . . . 38
JENKINS. Or, a lion ramp. reguardant sa.
JESUP. Barry of six arg. and az. nine mullets gu. three, three and three.
JOHNSON. Gu., on a chev. betw. three fleurs-de-lis arg. three escallops of the field.
JOHNSTONE. Arg., a saltire sa. on a chief gu. three cushions or.
JONES (1692, L. I., N. Y.). Per bend erm. and ermines a lion ramp. or, within a bordure of the last.
JORDAN . . . . . 38
JOSSELYN. Checquy gu. and az. on a fess of the first an annulet or.

KEARNY. Arg., a lion ramp. ppr. on a chief gu. three pheons or.
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KILBY . . . . . 71
KIP or KYPE . . . . 42, 63, 64
KINSMAN. Per pale az. and gu. three saltires arg.
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LADD. Or a fesse wavy, betw. three escallops sa.

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LATIMER . . . . . 78
LAWRENCE . . . . . 37
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LEE (Lee, Eng.). Arg., a chev. betw. three leopard's faces sa.
LEE (Virginia). Gu., a fess checquy az. and or, betw. ten billets arg. four in chief, three, two, and one in base.
LEETE . . . . . 51
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LEGG . . . . . 47
LEGGETT. Az., on a bend arg. three hearts gu. on a chief of the second three martlets sa.
LEMMON or LEMON . . . . 75
LEONARD. Or, on a fess gu. three fleurs-de-lis of the field.
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LEVERETT. Arg., a chev. betw. three leverets courant sa.
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LEWIS (Virginia; from Wales, 1633). Arg., a dragon's head and neck erased vert, holding in the mouth a bloody hand ppr.
LINDSAY. Quarterly. 1–4 gu. a fess checquy arg. and az. 2–3 or, a lion ramp. gu. the shield debruised of a riband in bend sa.
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LISLE. Or, on a chief arg. three lions ramp. of the first.
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LLOYD. Gu., a lion ramp. or, within a bordure of the last.
LLOYD (Pennsylvania). Quarterly. 1–4 sa., a he-goat passant arg. 2–3 az., three cocks arg. armed and combed gu.
LOHÉAC DE TRÉVOASEC . . . 18
LONDON, Arms of . . . . 31
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LORING. Quarterly, arg. and gu. a bend engr. sa.
LOWELL . . . . . 50, 112
LOWNDES. Arg., fretty az. on a canton gu. a leopard's head, erased at the neck, or.
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Lozengy . . . . . 28
LUDLOW. Arg., a chev. betw. three bear's heads erased sa.
LUDWELL. Gu., on a bend arg., betw. two towers or, three eagles displayed sa.
Luncheon invitation cards . . 89
LUQUER. Arg., a chevron betw. two cocks affrontée in chief, and a lion pass. in base gu.
LYMAN. Quarterly. 1–4 per chev. gu. and arg. in base an annulet of the first for Lyman. 2 gu., a chev. betw. three sheep arg. for Lambert. 3 quarterly-quartered, erm. and gu. over all a cross or for Osborne.
LYNCH. Az., a chev. betw. three trefoils slipped or.
LYNDE. Gu., on a chief or, three crosses tau of the field.

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MASCARÈNE. Arg., a lion ramp. gu. on a chief az. three mullets or.
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Masculy . . . . . 29
MASON. Arg., a fess az. in chief two lion's heads couped of the last
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MATHER. Erm., a fess embattled gu.
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MATTHEWS . . . . . 55
MAUGIRON . . . . . 29
MAXWELL . . . . . 12
MAY. Gu., a fess betw. eight billets, four in chief and four in base or.
MAYNARD . . . . . 47
MCADAMS . . . . . 71
MCVICKAR. Quarterly. 1–4. or, an eagle displayed with two heads gu. 2–3. per bend embattled arg. and gu. Over all an escutcheon or, charged with three stag's horns erect gu.
MEREDITH. Or, a lion ramp. sa. gorged with a collar and chain affixed thereto reflexed over the back or.
MERRILL. Arg., a bar az. betw. three peacock's heads erased ppr.
MESIER. Quarterly. 1–4 or, three bars az. 2–3 gu., a castle or within a bordure gobony of twelve arg. and gu.
MIDDLETON. Arg., fretty sa. on a canton per chev. or and sa. a unicorn's head erased per chev. gu. and or, the horn sa.
MILLER. Erm., a fess gu. betw. three wolf's heads erased az.

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MINER. Gu., a fess arg. betw. three plates.
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MONROE or MUNROE. Or, an eagle's head erased gu.
MONTAGUE . . . . . 76
MONTGOMERY. Quarterly 1–4 az. three fleurs-de-lis or for Montgomery; 2–3 gu. three annulets or stoned az. for Eglinton, all within a bordure or, charged with a tressure flory counter-flory gu. for Seton.
MORGAN . . . . . 38–42
MORRIS . . . . . 70
Morris, Wm. Initial. . . . . 130
MORTIMER . . . . . 16
MOSELY. Sa., a chev. arg. betw. three mill-picks or.
MOUNTFORT. Bendy of ten or and az.
Mullet . . . . . 50
MUNSELL. Arg., a chev. betw. three maunches sa.
Musicale invitation cards . . 91

NEVILLE . . . . . 18
NICHOLLS (co. Cornwall). Sa., three pheons or.
NICHOLSON. Az. on a chev. arg. betw. four suns splendant ppr. a cathedral gu.
NICHOLSON (Virginia) . . . 11
NICOLL. Or, a lion's head betw. three hawk's heads all erased gu. within a bordure of the last.
NORRIS . . . . . 46
NORTON . . . . . 25, 53
NORTON (Ipswich, Mass.). Gu., a frett arg. a bend vair over all.
NOYES . . . . . 59

ODELL. Arg., three crescents gu.

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OGDEN. Gyronny of eight arg. and gu. in chief in the dexter gyron arg., an oak branch fructed ppr.

OLIVER (see book plate by Hurd) . . . . . 112

Arg., a hand and arm issuing from out of clouds on the sinister side fessways, and grasping a dexter hand couped at the wrist all ppr.

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Orle, The . . . . . 17

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OTIS . . . . . 125

OWEN . . . . . 44

Owl . . . . . 45

OXENBRIDGE. Gu., a lion ramp. arg. tail double queued vert, on a bordure of the last eight escallops or.

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Pale, The . . . . . 11

Pallet, The . . . . . 14

PALMES . . . . . 50

Paly . . . . . 27

Paly-bendy . . . . . 28

PARSONS. Gu., two chevronels erm. betw. three eagles displayed or.

Parting lines . . . . . 6

PEABODY . . . . . 58

PECK. Arg., on a chev. engr. gu. three crosses formée of the field.

PEIRCE. Arg., on a fess humettée gu. betw. three raven's wings displayed sa.

PELHAM . . . . . 77

PELL. Erm., on a canton az. a pelican or vulued gu.

PENDLETON. Gu., an inescutcheon arg. betw. four escallops or.

PENHALLOW . . . . . 44

PENN . . . . . 11

PENNINGTON. Or, five fusils conjoined fesswise az.

PERCY . . . . 26, 64, 67, 137

PEREIRA . . . . . 32

PERKINS (co. Warwick). Arg., an eagle displayed sa. on a canton or, a fesse dancettée betw. six billets ermines.

Perkins collection of coins . . 132

PEYTON . . . . . 73

PHELPS . . . . . 39

Pheon . . . . . 53

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PIERREPONT . . . . . 60

Pile, The . . . . . 19

PLANTAGENET . . . . . 18

POLIHEMUS. Quarterly. 1–4 az., a lion pass. or a canton of the last. 2–3 arg., a fesse gu. betw. a wheel sa. in chief and a heart of the second in base.

POOLE . . . . . 60

POORE. Arg., a fesse az. betw. three mullets gu.

POPHAM. Arg., on a chief gu. two stag's heads cabossed or.

PORTER. Arg., on a fesse sa. betw. two barrulets or, three church bells of the first.

POULTNEY. Arg., a fesse dancettée gu. in chief three leopard's heads.

PREBLE. Gu., on a pale or, betw. four lion's heads erased arg. three diamonds sa.

PRENDERGAST . . . . . 25

PRESCOTT . . . . . 45

PROVOST. Az., a dexter arm in fesse issuing from a cloud in the sinister fesse point grasping a sword erect ppr. pommel and hilt or.

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PRINCE. Gu., a saltire or, a cross engr. erm. over all.
PROVOST. Per pale 1 arg., three arrows points upward, each one enfiled through a pierced mullet sa. 2 az. a bar betw. two chevs. or.
PUNCHYON . . . . . 27
PYNCHON . . . . . 27

Quatrefoil . . . . . 51
QUESADA . . . . . 14
QUINCY . . . . . 26, 29, 64

RANDOLPH . . . . . 31, 73
RAPALJIE . . . . . 125
RASAY or RASEY. Quarterly. 1 or, a mountain az. inflamed ppr. 2 gu., the three legs of the Isle of Man armed ppr. conjoined in the centre at the upper end of the thigh flexed in triangle, the spurs or. 3 or, a galley sails furled pennons flying sa. 4 gu., a lion ramp. arg., over all an inescutcheon per pale gu. and sa. a fesse betw. three fleurs-de-lis or.
Raven . . . . . 46
RAWSON . . . . . 55
READ. Gu., a saltire betw. four garbs or.
READE. Gu., on a bend nebulée arg. three shovellers az.
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REVERE, Paul: engraver . 56, 110
Riband. The . . . . . 14
RICHARDS . . . . . 26
RIJKER or RIKER. Az., a rose arg. betw. three stars or.
ROBERDEAU. Sa., a chev. or, in base a tower betw. two annulets arg., on a chief arg. a cross crosslet gu.
ROBINSON. Vert on a chev. arg. betw. three roebucks trippant or as many trefoils slipped gu.
ROGERS. Arg., a chev. gu. betw. three roebucks pass. sa. attired and gorged with ducal coronets or.
ROOSEVELT . . . . . 56
Rosebush . . . . . 56
Roundel, The . . . . . 20
R. S. V. P., Regarding . . . 92
RÜDBUG . . . . . 28
RUSSELL. Arg., a chev. betw. three crosses crosslet fitchée sa.
Rustre, The . . . . . 18
RUTGERS. Arg., a lion ramp. sa. debruised with a bar gu. charged with a star of the field, in chief a demi-eagle displayed of the second.
RUTHERFORD. Arg., an orle gu. in chief three martlets sa. beaked of the second.

SALISBURY. Gu., a lion ramp. arg. ducally crowned or, betw. three crescents of the last.
Saltire, The . . . . . 12
SALTONSTALL . . . . . 41
SANDS. Or, a fess dancettée betw. three crosses crosslet gu.
SANFORD. Erm. on a chief gu. two boar's heads couped or.
SARGENT . . . . . 46
SAVA . . . . . 30
SAVAGE. Arg., six lioncels ramp. sa. three, two and one.
SAXONY, Arms of . . . . . 22
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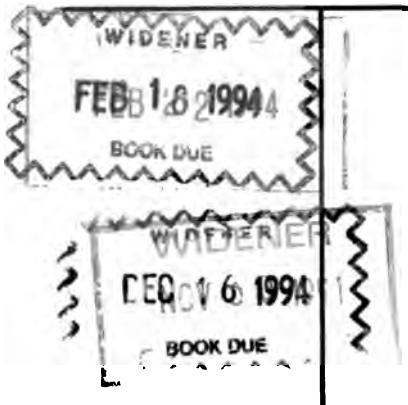
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